THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Magnificent Production

OF THE BEAUTIFUL SOCIETY EMOTIONAL DRAMA, ENTITLED

FATE

By the Dramatic Author of the Age,

MR. BARTLEY CAMPBELL

AS PLAYED IN THE LONG RUN AT WALLACK'S, NEW YORK; EIGHT WEEKS AT HOOLEY'S THEATRE, CHICAGO; FIVE WEEKS AT STANDARD THEATRE, SAN FRANCISCO, AND PLAYED BY CARLOTTA LE CLERCQ IN THE PRINCIPAL CITIES OF GREAT BRITAIN.

EXPRESSIONS OF THE PRESS.

A play full of human interest.—N. Y. TIMES.

Superbly mounted and finely acted.—N. Y. TRIBUNE.

It is alternate smiles and tears.—INTER-OCEAN.

One of the best modern plays.—N. Y. JOURNAL.

THE MANAGEMENT takes pleasure in announcing that they have secured several very strong pieces (which will be put in immediate rehearsal) that will make this company one of the greatest attractions of the season.

MANAGERS HAVING OPEN DATES IN FEBRUARY AND MARCH

WOULD DO WELL TO SECURE THIS POWERFUL DRAWING ATTRACTION.

ALMAYNE

COMEDY & DRAMATIC COM'Y.

This company made their first stand at Buffalo, on Friday evening last, and in spite of not being properly rehearsed (in consequence of non-arrival of some of the people who came a long distance) the performance was one long to be remembered, and was received with most flattering comments by the Public and Press, as will be seen below.

[Buffalo Commercial, Dec. 20, 1879.]

Last evening Bartley Campbell's play, entitled Fate, was performed at the Academy before a moderate-sized audience, by a strong combination, designated as the Almayne Comedy and Dramatic Company. When we state that the company have only just been organized, and had had but one rehearsal previous to last night's performance, and that in the face of this disadvantage it carried the play through in very successful style, it will readily be understood that the company is composed of excellent material. Fate, in the main, is a well-constructed modern play, with a due proportion of "society" and "sensational" features, and has an interesting plot; some of the later scenes are very pathetic, and, on the whole, we see no reason why Fate should not be a success.

Miss Nard Almayne is a promising young actress, and she sustained the exacting role of Helen Faraday, the injured but loving wife, with grace and ability. Her French "business," in the fourth act, was a fine piece of acting, and with a little more practice she will present the emotional features of the character with more sustained strength. Miss Ida Jeffreys made the best of a very disagreeable part, as Juno Temple, and Mrs. C. F. Maeder, as Miss Dycer, did some entertaining character-acting. A word of praise is due Miss Carlotta Evelyn, as Sally. Mr. E. F. Thorne is a sterling actor, and his personation of Frank Faraday was strong and well-sustained. The clever comedian, W. Davidge, Jr., made a most entertaining Blaize; Mr. Louis Mestayer was a dignified Uncle Derwent; Mr. O. H. Barr gave a spirited rendition of the part of David Paulding, and the minor characters were well taken care of. Miss Almayne, Mr. Thorne and Miss Jeffreys were twice deservedly called before the curtain. The members of the company will be more at ease in their respective parts to-night, and all theatre-goers who would enjoy a thoroughly good performance should attend, when Fate will be repeated for the last time.

[Buffalo Express, Dec. 20, 1879.]

In the evening the Almayne Dramatic Company gave the first of three presentations of Bartley Campbell's new society drama, entitled Fate, with a good-sized and appreciative audience in attendance. Mr. Campbell's production does not defy criticism, for there are several points in which it might be bettered, according to our view, but not being in a caustically critical mood we will pass its imperfections and only say what is its due—that it is of powerful and well-sustained interest, and when produced by so fine a company as the one at present having it in hand, provides an excellent entertainment for those who favor something more serious than the light comedy and minstrelsy of which we have had so much of late. The performance, too, might be criticised with some degree of severity, but the company has only very recently been organized, and had engaged in but one rehearsal of Fate, so that it is not at all surprising that even such clever people as sustained the important roles struck an occasional false note. To-day everything will no doubt move with more pronounced smoothness and spirit. The Almayne Combination is well-balanced and thoroughly good, one of the best that have appeared here. Mr. E. F. Thorne as Frank Faraday gives the intelligent and able performance we should expect of him, and the roles of David Paulding, Blaize, Uncle Derwent, and Lawyer Lucky, are excellently cared for by the well-known and talented actors Mr. O. H. Barr, Mr. W. Davidge, Jr., Mr. Louis Mestayer and Mr. Robinson. Miss Nard Almayne as Helen Faraday has a strong part, which she fills with admirable taste and corresponding effect. Miss Ida Jeffreys as Juno Temple presents the unscrupulous character for all it is worth, and Mrs. C. F. Maeder as Miss Dycer, and Miss Carlotta Evelyn as Sally, both acquit themselves very nicely.

[Buffalo Sunday Courier, Dec. 21, 1879.]

The Almayne Dramatic company repeated their performance of Bartley Campbell's play of Fate at the Academy of Music yesterday afternoon and evening, and showed their strength in an unmistakable way. The play is a good one, and if there is any better dramatic combination "on the road" at the present time we don't happen to be aware of the fact. Edwin F. Thorne, O. H. Barr, Wm. Davidge, Jr., Louis Mestayer, George Robinson, Nelson Decker, Mark Smith, Miss Nard Almayne, Miss Ida Jeffreys, Mrs. Clara F. Maeder and Miss Carlotta Evelyn make up a company of which we can only speak in terms of high praise. We regret that their stay with us was so short and that the pressure upon our columns will not permit us to do them justice.

[Buffalo Sunday Times, Dec. 21, 1879.]

Fate, one of Bartley Campbell's best works, was presented on Friday and Saturday to fair houses by the Almayne company. The play is the old story of the jealous wife, the quick-tempered husband, and the wily, designing siren who tempts him from the narrow path of right. It is strong, and there is a delightful evenness in its rendition by this company, which makes it a most satisfactory performance. In the hands of inferior artists it would be irretrievably ruined. E. F. Thorne, who assumed the character of Frank Faraday, is no stranger to Buffalo audiences. He appeared to the best advantage in strong situations, and was warmly applauded. Miss Ida Jeffreys as Juno Temple, the temptress, was quite equal to the requirements of the part, while Carlotta Evelyn, the pretty soubrette, was simply bewitching. The attraction of the play, however, was Miss Nard Almayne's impersonation of Helen Faraday, which was a most perfect dramatic conception. This lady is of a beauty so refined and ethereal that she seems at times to be a veritable spirit, and no creation of flesh and blood. She is a lithe, lissome blonde of a pure English type, with athomless eyes, expressive, delicately cut features, and a voice which, whether ringing with passion, rippling with laughter or pleading in low, broken tones, is ever sweet and musical. No daintier creature has ever trod the boards of the Academy, and she is certain of a warm welcome from all lovers of the drama whenever she may again wander hitherward.

THE FOLLOWING LETTER EXPLAINS ITSELF.

BUFFALO, N. Y., Dec. 21, 1879.

GEO. H. CASSIDY, Manager Almayne Comedy and Dramatic Co.

DEAR SIR; The Almayne Comedy and Dramatic Company has justly made such a favorable impression upon our Press and Public during their brief engagement here, in Bartley Campbell's play of Fate, as to warrant us in requesting you to play your company a return engagement here, for one week at least, as we feel confident that big business awaits them at any time you can make it convenient to visit our city.

Hoping for an early favorable reply, we are

Yours, sincerely,
MEECH BROS.,
Managers Academy of Music,
Buffalo, N. Y.

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GEO. H. CASSIDY, Manager,
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BARNEY MACAULEY.—
Memphis, 22d; one week; Macon, Ga., 29th, 30th; Augusta, 31st, Jan 1; Savannah, 2d, 3d; Charleston, S. C., 5th, 6th; Columbus, 7th, 8th; Charlotte, N. C., 9th, 10th; through Virginia, one week; Washington, D. C., 19th, one week; Baltimore, 26th, one week.

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BARTLEY CAMPBELL'S GALLEY SLAVE COMB.—
Haverly's, New York, Dec. 1, five weeks.

BESSIE DARLING.—
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BIG FOUR MINSTRELS.—
Pittston, Pa., 25th; Wilkesbarre, 26th; Scranton, 27th; Bradford, Jan. 1.

COLLIER'S UNION SQUARE CO.—
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DEN THOMPSON.—
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DUPREZ & BENEDICT'S MINSTRELS.
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EDWIN BOOTH.—
Resting until March 8. Opens then at Park Theatre, Boston.

E. A. SOTHERN AND COMPANY.—
Grand Opera House, New York, Dec. 8, three weeks; Broad Street Theatre, Philadelphia, 29th, two weeks; National Theatre, Washington, Jan. 12, one week; Holliday Street Theatre, Baltimore, 19th, one week; Grand Opera House, Cincinnati, 26th, one week; Olympic Theatre, St. Louis, Feb. 2, one week; Hooley's Theatre, Chicago, 9th, one week; California, 23d, six weeks.

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South Broad, Phila., 15th, two weeks.

HAVERLY'S ENTERPRISES:

HAVERLY'S MASTODON MINSTRELS.—
Rochester, N. Y., 22d, 23d; Syracuse, 24th, 25th; Utica, 26th; Troy, 27th; Albany, 29th, 30th; Jersey City, Dec. 31st, Jan. 1, 2, 3.

HAVERLY'S CHURCH CHOIR CO.—
Bridgeport, 24th; New Haven, 27th.

HAVERLY'S GEORGIA MINSTRELS.—
St. Joe, Mo., 25th; Kansas City, 26th, 27th; Chicago, Jan. 5, two weeks.

HAVERLY'S JUVENILE PINAFORE CO.—
Buffalo, 22d, one week; Detroit, 29th, 30th, 31st; Kalamazoo, Jan. 1; Lafayette, Ind., 2d; Fort Wayne, 3d; Cleveland, 5th, one week.

HARRY WEBBER, NIP AND TUCK.—
Madison, Wis., Jan. 9.

HELEN POTTER'S PLEIADES.—
Galesburg, Ill., 23d.

JOHN MCCULLOUGH.—
Park, Brooklyn, 22d, one week; Walnut, Philad[illegible]a, 29th, one week.

JOHN P. [illegible]'S TOURISTS.—
Boston, 15th, three weeks.

JOHN T. RAYMOND'S CO.—
Louisville, 22d, one week; New Orleans, 29th, one week.

JOHN A. STEVENS' UNKNOWN CO.—
Leavenworth, Kas., 26th, 27th; Omaha, Jan. 1.

JOSEPH JEFFERSON,—

J. K. EMMET.—
Park Theatre, N. Y., this week.

JOS. MURPHY'S KERRY GOW.—
Haverly's, Chicago, 22d, two weeks.

KATE THAYER GRAND CONCERT CO.—
Montgomery, 24th; New Orleans, 25th, 26th, 27th.

KATE CLAXTON COMB.—
Holliday St. Theatre, Baltimore, 22d, one week; Washington, D. C., 29th; Hornellsville, N. Y., Jan 9; Bradford, Pa., 10th; Erie, 12th; Titusville, 13th; Oil City, 14th; Meadville, 15th; New Castle, 16th; Youngstown, O., 17th.

KIRALFY'S ENCHANTMENT COMB.
Boston, 22d, three weeks; Philadelphia, Jan. 12th, two weeks.

LOTTA.—
St. Louis, 15th, two weeks; Cincinnati, 29th, one week; Baltimore, Jan. 5, two weeks; Washington, 19th, one week; Pittsburg, 26th, one week.

LAWRENCE BARRETT.—
Pittsburg, 22d, one week; Erie, 29th; Lockport, N. Y. 30th; Rochester, 31st, Jan. 1; Syracuse, 2d; Scranton, 3d; Philadelphia, 5th, two weeks.

MILTON NOBLES.—
Des Moines, 24th, 25th; Marshalltown, 26th; Cedar Rapids, 27th; Cincinnati, O., 27th, one week;

MARY ANDERSON.—
Elmira, N. Y., 25th; Binghamton, 26th; Ithaca, 27th; Watertown, 29th; Oswego, 30th; Schenectady, 31st; Troy, Jan. 1, 2, 3; Pittsfield, Mass., 5th; Springfield, 6th; Northampton, 7th; Holyoke, 8th; Wooster, 9th; Fall River, 10th.

McKEE RANKIN TROUPE.—
Philadelphia, 22d, two weeks; Grand Opera House, N. Y., Jan. 5, two weeks.

MME. RENTZ'S MINSTRELS.—
Fort Wayne, 24th; Warsaw, 25th; Goshen, 26th; Elkhart, 27th; South Bend, 29th; La Porte, 30th.

MLISS-PIXLEY PARTY.—
Columbus, O., 25th, 26th, 27th; Olympic Theatre, St. Louis, Jan. 12, two weeks.

MAURICE GRAU'S FRENCH OPERA CO.—
Philadelphia, Dec. 22, two weeks; New Orleans, 29th, four weeks; St. Louis, Jan. 26, one week; Chicago, Feb. 2, two weeks; Cincinnati, 16th, two weeks.

MY PARTNER, ALDRICH AND PARSLOE.—
Brooklyn, 22d, one week; Williamsburg, 29th, one week; Syracuse, Jan. 5; Rochester, 6th, 7th; Buffalo, 8th, 9th, 10th; Cleveland, 12th, one week; Akron, 19th; Toledo, 21st; Detroit, 22d to 24th; Louisville, 26th, one week; Cincinnati, Feb. 2, one week.

MAHN'S FATINITZA CO.
Detroit, 22, one week.

MAGGIE MITCHELL.—
Galveston, Tex. 22d, one week; Brenham, 31st; Austin, Jan. 1 to 3; Dallas, 5th, 6th; Sherman, 7th.

MINNIE PALMER'S BOARDING-SCHOOL CO.—
Detroit, 24th to 27th; Chicago, 29th, one week.

MAPLESON'S ITALIAN OPERA CO.—
New York, Academy of Music, Oct. 20 to Dec. 27; Boston Theatre, Boston, 29th, two weeks; Haverly's Theatre, Chicago, Jan. 12, two weeks; St. Louis, Olympic Theatre, 26th, one week; Cincinnati, Feb. 2, one week; Louisville, 9th, 10th; Cleveland, 11th; Philadelphia, 16th, one week; Baltimore, 23d to 5th; New York Academy of Music, March 1.

NICK ROBERTS' HUMPTY DUMPTY TROUPE.—
Cincinnati, 22d, one week; St. Louis, 29th, one week.

OLIVER DOUD BYRON.—
Rochester, N. Y., 25th, 26th, 27th; Syracuse 31st and Jan 1; Globe, Boston, 5th, one week

OOFTY GOOFT COMBINATION.
Lynn, Mass., 25th; New Britain, Ct., 26th; S. Norwalk, 29th; Danbury, 30th; Stamford, 31st; Newark, N. J., Jan. 1, 2, 3; Arch Street, Philadelphia, 5th, one week.

PAT ROONEY COMB.
South Bethlehem, 24th; Easton, 27th; New Brunswick, N. J., 26th; Trenton, 27th; Philadelphia 29th, one week.

RICHMOND AND VON BOYLE.—
Bradford, Pa., 24th, 25th; Corry, 26th; Dunkirk, N. Y., 27th; Hornellsville, 30th; Elmira, 31st, Jan. 2; Williamsport, Pa., 2d; Wilkesbarre, 3d; Pittston, 5th; Scranton, 6th; Easton, 7th; Reading, 8th, 9th; Pottsville, 20th.

RICE'S SURPRISE PARTY.—
Chicago, 22d, two weeks.

RENTZ-SANTLEY NOVELTY CO.—
St. Louis, 22d, one week; Elkhart, 2nd, 27th; Chicago, 29th, 1 week.

RICE'S EVANGELINE CO.—
Globe, Boston, 15th, two weeks.

ROBSON AND CRANE.
Wilkesbarre, Pa., 24th; Scranton, 25th; Pottsville, 26th; Lancaster, 27th; Wheeling, W. Va., 29th, 30th; Columbus, O., 31st, Jan 1.

SINN'S BROOKLYN PARK THEATRE CO.
Brooklyn, Jan. 12, one week; Newark, 19th; Paterson, 20th; Holyoke, 21st; Bridgeport; 22d; New Haven, 23d; Providence, 24th; Fall River, 26th; Worcester, 27th; Meriden, 28th, Jersey City, 29th, 30th, 31st.

SAVILLE OPERA CO.—
Atchison, Ks., 25th; Topeka, 26th; Leavenworth, 27th, 29th.

STRAKOSCH ITALIAN OPERA CO.—
New Orleans, this week; National Theatre, Washington, D. C., Jan. 5, one week; Academy, Baltimore, 12th, one week; Booth's, N. Y., 19th, two weeks. Globe, Boston, Feb. 2, two weeks.

STEELE MACKAYE'S MADISON SQUARE CO.

SALSBURY'S TROUBADOURS.—
Nashville, Tenn., 22d, one week; New Orleans, 29th, one week.

SARGENT'S COMEDY CO.—
Indianapolis, 22d, one week.

THE WILKINSONS IN UNCLE TOM.—
East Saginaw, 25th, 26th.

THE FLORENCES.—
22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia.

TONY DENIER'S HUMPTY DUMPTY.—
Albion, Mich., 24th; Jackson, 25th.

WEATHERSBY-GOODWIN FROLIQUES.—
Cincinnati, 22d, one week; Cleveland, 29th, one week.

WIDOW BEDOTT COMB.—
Williamsburg, N. Y., 22d, one week; Walnut, Philadelphia, 29th, one week.

Ohio.

CINCINNATI.

Grand Opera House: Haverly's Georgia Minstrels last week, to fair business. Nick Roberts' Humpty Dumpty for the holidays.

Pike's: The Weathersby-Goodwin Froliques will amuse holiday pleasure-seekers. Last season they had the best business at this house.

Heuck's: The Pathfinders closed on Sunday night (21st). The Graves comb. in Queen's Evidence Monday. Boniface as the Jew.

Items: At the Coliseum Julian Kerr in a border drama.—The Vine Street is running the usual variety.—Amusements are generally "booming" for the holidays.

CLEVELAND.

Opera House: Mary Anderson's first appearance in this city was made 17th, as Julia in The Hunchback. A large and critical audience soon recognized her ability and manifested their approval in a very emphatic way. The favorable impression then created was greatly intensified by her successive performances of Parthenia, Julia, Pauline and Evadne, and Miss Anderson was rewarded with an attendance each night which in size and warmth of appreciation was very satisfactory. Her support was unusually good. Milnes Levick made quite a hit as Ingomar, and his other characters were finely sustained. For the present week, Sam Lucas and the Hyer Sisters appear in Uncle Tom's Cabin. The management have been for several weeks preparing to give this play with grand scenic effect. Next week, the Weathersby Froliques. Week of 5th, Haverly's Juvenile Pinafore co.

Academy of Music: Laura Albert opened 15th in Fifine, to a fair house. The attendance rapidly diminished, however, as the week advanced, and Uncle Tom's Cabin was put on Friday night, with Miss Alberta as Topsy. We think this lady and her "queer support" would do better in the small country towns, where people are not so critical. Harry Sargent's latest sensation, Adele Belgarde, will open 22d, in Hamlet, and much curiosity is felt to see her in the part. Viola, Rosalind and Parthenia will be given during the week.

Comique: The Clipper Quartette [illegible]

Barlow Bros., Taylor and Powers, and Prof. Hilton will endeavor this week to satisfy the rather coarse tastes of the crowds who patronize this house. Next week, "Hooley's Minstrels" are announced. Can it be the Megatherians?

Items: H. J. Sargent arrived in town last Friday, and witnessed Miss Anderson's performance of Juliet at the Opera House.—It is rumored that we are to have another Juvenile Pinafore co.

COLUMBUS.

Comstock's: Nick Roberts' Three-Clown Pantomime co. 20th to fair business. Best Humpty Dumpty troupe on the road. John T. Hinds and his Chicago snap co. will dish up the Shaughraun for our Christmas entertainment, opening 24th. F. J. Chanfrau and co. open 29th.

Grand: Lawrence Barrett in his new play, Yorick's Love, drew good houses 17th. The play is noted for its even and strong presentation of the various characters, Mr. Barrett's co. being particularly good in this respect, and appeared to please the people very much. Eben Pivmpton as Master Edmund, Yorick's friend, and lover of Mistress Alice, was good, and his appearance was more appreciated on account of his not being seen to advantage when here last month. The Master Walton of J. K. Grismer, an old Columbus actor of Sargent's time, was probably the best impersonation of the co. Fred Bock as Master Heywood, and E. A. Locke as Master Woodford, were excellent in their parts. Annie Pixley as M'liss opens with Christmas matinee for three nights. Robson and Crane as the jolly Dromios Jan. 1.

Items: M. F. Abbey, business manager Shaughraun co., was in town 19th.—C. F. Hendee was here 17th, negotiating for dates for the Boston Ideal Opera co.—Frank Comstock paid a flying visit to Chicago 15th, returning Saturday, 20th.

TOLEDO.

Wheeler's Opera House: Oliver Doud Byron 16th, in Across the Continent. Rial & Draper's Uncle Tom's Cabin billed for 19th and 20th. John Dillon 22d and 23d, in Our Next President, and Wallack's Two Dromio comb. 24th and 25th.

Adelphi: New arrivals 15th—Ned Turner in negro specialties, Lizzie Graham in serio-comic songs, and the Lynn Sisters, banjo duets, songs, etc. Closing 20th: Lynn Sisters, to Buffalo. Opening 22d: Geo. France and dogs and George A. Hill in drama, Serpent's Sting.

DAYTON.

Music Hall: Oliver Doud Byron in Across the Continent 13th. Lawrence Barrett 16th, to good house. Gebhart's: James Herne and Katherine Corcoran in Hearts of Oak. The play is a good one. Items: Edwards' Drolleries had good business at the Soldiers' Home, 15th, Roberts' Humpty Dumpty, to full house.—C. A. Mendum of the Arch, Philadelphia, was here a few days since to secure Hearts of Oak for his theatre.—Col. Morris of Columbus was also here on his canvassing tour.

SPRINGFIELD.

Black's Opera House: John T. Hinds and comb. in Shaughnaun, 13th, to poor house. Coming: Nip and Tuck co. 22d, Julia Hunt Dramatic co. 24th and 25th, with a Christmas matinee; The Pearl of Savoy will be presented the opening night. Rentz-Santley Variety troupe in January. Kate Thayer Concert co. soon. Item: H. Tyner will please accept thanks for courtesies.

HAMILTON.

Mechanics' Hall: 17th, Berger Family and Sol Smith Russell—a most enjoyable entertainment, to a crowded house; the best paying one of the season. 23d, Minnie Palmer's Boarding-School; 26th, Mrs. G. C. Howard's Uncle Tom; 29th, Almayne Comedy co. in Fate.

SANDUSKY.

J. J. O'Connor, avant courier M'liss comb., was here 18th, billing for 22d. Items: Col. Morris has finally included Sandusky in the Ohio circuit.—Rial's Uncle Tom co. were at Clyde, O., 18th.—The advance sales of M'liss indicate a large house.

AKRON.

Mary Anderson, 16th, presented Ingomar to a fair house, and was very enthusiastically greeted, being called before the curtain. The support was very good. Milnes Levick, as Ingomar, elicited much commendation.

ZANESVILLE.

Black's Music Hall: John T. Hinds played to large audiences, 19th and 20th, in The Shaughraun. Our new Opera House will be opened New Year's eve, either by Emma Abbott or the Florences.

NEWARK.

Wallace's Opera closed during the week. Col. Morris is in a fair way to kill the MIRROR, as we get five MIRRORS to one Ghoul in this village.

West Virginia.

WHEELING.

Opera House: The Richmond-Von Boyle comb. played a three nights' engagement, to bad business. Lawrence Barrett booked for the 20th.

Kentucky.

LOUISVILLE.

Macauley's: Salsbury's Troubadours have just closed a successful engagement. The Brook was given throughout the week, preceded each evening by the farce, Cross Purposes. Opening 22d, John T. Raymond in Risks, Woolfert's Roost, and Mulberry Sellers.

Davis': Adele Belgarde's second week was artistically successful, but owing to counter-attraction the attendance was not so large as the first week. On Monday As You Like It was given; Tuesday, Hunchbadk; Wednesday, Twelfth Night; Thursday, Romeo and Juliet; Friday, Ingomar; Saturday matinee, Twelfth Night, and evening, Ingomar, owing to the illness of Mrs. Sargent, who was not able to appear as Ophelia in Hamlet, as advertised. The support throughout the week was very bad, and consequently the star worked to great disadvantage, but her efforts were appreciated by her many friends. The co. opens at Cleveland 22d, for two weeks. Booked: 22d, the Pathfinders, to be followed by Sargent's Contempt of Court co.

Library Hall: 25th, three nights, Duprez & Benedict's Minstrels.

Metropolitan: Owing to continued light patronage Manager Whallen found it necessary to bring the season to a close, which was done 15th. It will open 22d as a variety theatre, and a very spicy programme will be offered. The following people are engaged: The Si Salem comb., Jennie Montague, J. J. Riley, Lizzie Smith, Lydia West, John Donaldson, Daisy Raymond, William West, Daisy Warwood, Julia Chapman, Mollie Brown, Ada Chambers, Alice Winters, Grace Ford, Ada Graves, May Carrolton, May Ward and Libbie Wood.

Knickerbocker: Large business during the past week with the following: William Courtright, B. S. Hodges, Louise Bliss, Wheeler and Green, Baby Florence, Cherrie Chapman, George S. Garland, Harry Lee, the Seamons, Charles and Gertie, and Hallen and Hart. Opening 22d: McIntyre and Heath, Fields and Leslie, Minnie Clyde, Georgia Lingard, Cromley and DeForrest, and the Sheerans. Retained: Hodges and Bliss and the Seamons.

Items: Saville & Lee's Pinafore co. are booked at Macauley's week of 29th.—Ex-business Manager Frank Foster has brought suit against Manager Whallen for $83, salary due him at the closing of the house. Manager Whallen is disposed to pay every one in full, but at present is unable to do so. —Tony Denier played two nights and a matinee to $600.—New Albany, Ind., booms up with a variety theatre, opening to-night (20th).—Ed Arnott was in town the past week.

LEXINGTON.

Opera House: Haverly's Colored Georgia Minstrels 13th, to large and enthusiastic audience, the colored element predominating. Tony Denier 15th, with plenty of paper on the wall and Humpty Dumpty on the boards. Business good. Items: John T. Raymond is booked for 31st, and Robinson's Minstrels (unknown here) Jan. 10.—Tom McIntosh, the large-mouthed comedian with Haverly's Colored troupe, is a native of this place, having been owned and raised by one of the most aristocratic families here. While here last week, he took the company up to serendade his old master and mistress, and all were invited in to refreshments.

OWENSBORO.

Grover's Boarding-House comb. at Mendelssohn Hall 19th and 20th. Item: The plans and specifications for the interior of Hill's New Theatre arrived from St. Louis last Saturday. It will be modeled somewhat after the style of the Olympic, in that city.

Tennessee.

NASHVILLE.

Grand Opera House: Rentz's Minstrels 15th, playing two nights to good business. Jan. 6, Kate Thayer Concert co. 8th, 9th and 10th, Duprez & Benedict's Minstrels.

Masonic Theatre: The Florences opened on Monday to good business, presenting Mighty Dollar 15th and 16th and matinee 17th. At the evening performance, A Million, Mr. Florence's new play, by B. E. Woolf, was substituted for Ticket-of-Leave Man, which was previously billed. This was its first performance on any stage. Our Evansville correspondent announced the play for first representation 19th, in his city, giving the cast.—ED. MIRROR.

MEMPHIS.

Leubrie's Theatre: The Rowers-Thompson troupe are here this week, regaling our theatre-going public with a choice selection of historical plays, but the weather has been against them. Lady Jane Gray was presented 15th, 16th and 17th; Thursday, Court and Stage; 19th, Hunchback; Saturday night and matinee, double bill. Barney Macauley opens 22d, one week. 29th, Ada Cavendish.

CHATTANOOGA.

Rentz-Santley party 13th; good house; chaste performance. Their name's agin 'em; they ought to change it—especially the "Rentz" part of it. Barney Macauley 17th, to good business.

Indiana.

INDIANAPOLIS.

Opera House: The management were left without any attraction the past week, owing to the break-up of the F. C. Bangs co. They prevailed upon the Hearts of Oak comb. to fill the breach, which I think was injudicious. The latter engagement was unremunerative. Next week Sargent's Contempt of Court comb. will occupy the Park Theatre. The Opera House will remain closed to legitimate attractions.

Garden Theatre: All the novelties underlined were presented. McIntyre and Heath, song-and-dance team, were received in a hearty manner. The eccentric specialties of Ed. Wilson were the tamest I ever witnessed. We are promised a number of entertaining attractions for Christmas week. The following variety stage celebrities have been engaged: Fred Hallen, Enid Hart, the German team, Clark and Edwards. Dolly Foster and Jennie Farren hold over. The Black Crook will also be given, with Ida Vincent as the premiere danseuse.

Item: Week of 29th, Banker's Daughter at the Park.

PERU.

Mme. Rentz's Female Minstrels gave a very excellent and refined entertainment 18th, to good audience. The general verdict was, the best show this season; and should they ever return, they would be greeted with a crowded house. John Denier's Humpty Dumpty troupe 24th, Berger Family Jan. 6.

FORT WAYNE.

Academy: 15th, Oliver Doud Byron; business fair. 16th, Dillon & Blaisdell Comedy co. in Our Next President drew a fair and very appreciative house. Olympic: 15th to 20th, J. Z. Little re-engaged for next week in Duty; or, Hearts of Oak.

LAFAYETTE.

Opera House: John T. Raymond in Woolfert's Roost, 18th, to large house. Mr. Raymond is an old Lafayette favorite, having managed the Snyder Opera House here successfully for several years.

Illinois.

CHICAGO.

McVicker's: Miss Neilson has played during the last week of her engagement to good houses. She has been seen as Imogen, Rosalind, Juliet and Viola. Mr. Strakosch's capable co. lent very satisfactory support. Kittie Baker (late Mrs. Edwin Price) is playing small parts with this co. 22d, Billy Florence and his charming and talented wife in The Mighty Dollar. 29th, Ben Woolf's new piece, A Million. Herr Bandmann will be given a chance after the Florences.

Haverly's: The Emma Abbott Opera co. have drawn well. Miss Abbott has a very excellent co. this season, Mr. and Mrs. W. H. McDonald (Marie Stone) being especial favorites in this city. 22d, Rice's Surprise Party in Dexter Smith and J. J. McNally's Revels. The spectacle will be finely put on and is just the thing to "catch on" during the holidays.

Hooley's: Quinlin, Pierce and little Jacky are putting on some very "queer" attractions, and are thereby seriously damaging the standing of the house. The past week has been filled by Mrs. Dickie Lingard-Dalziel's co., which reorganizes at each stand, Ed Milliken being the only actor carried from town to town. This is perhaps economy on the part of Mr. and Mrs. Dickie, but tough on the public. Pajamas, an emanation from the disordered brain of Mr. David Dickie Lingard-Dalziel, and a portion of Latour Tourline's (W. S. Gilbert) Wedding March, has been wretchedly played to terribly bad business, the majority of the audience leaving each evening while the performance was going on. I can't estimate the size of the Dalziel-Lingard pocketbook, and therefore won't try to predict when they will be "all broke up." The sooner the better. Jos. Murphy's engagement, 22d, will enable the attaches of Hooley's to appear once more in clean linen.

Hamlin's: C. L. Graves' go-as-you-please comb. in Queen's Evidence, the right to which in this country belongs to Samuel French & Son. This, however, makes no difference to Graves, whose managerial methods are strikingly akin to those of our own Job A. Lord. The play itself is good for the Lyceum or the Halsted Street Opera House, and was relished by the gallery. Poor Mr. Boniface evidently doesn't like to be dragged around the country to play character comedy, when his line is leading men. J. H. Rowe and Mina Crolius are the only other good people in the cast. Business was fair. Bob McWade, who is just in from his third or fourth collapse this season, is lucky enough to get Christmas week, and will play Rip, and thus get enough money with which to organize another party. McWade is hoping vainly for a general and substantial recognition of the merits of his Rip Van Winkle. The piece is thoroughly worn out, and while Jefferson continues to play it, McWade must take a back seat. 29th, Minnie Palmer's Boarding-School.

Academy: J. B. Omohundro (Texas Jack) in Trapper's Daughter, with usual olio, to good business. Texas Jack ought to be as successful as Bill Cody, and would were he as well managed. 22d, William J. Thompson in drama For a Life, and Charles Diamond and the Austins.

Lyceum: 22d, Louise (Mrs. Job A.) Lord in The Mormons. Halsted Street: 22d, The Forty Thieves. Mueller's: Fred R. Wren in On Time, 22d.

Items: THE MIRROR reaches this city on Friday, one day earlier than the Dramatic Ghoul and Philadelphia Miracle.—Rice's Surprise Party have put out some elegant paper. —A Suitor at Sea, a "comic opera" by one Wilmot, a blind composer of Quincy, Ill., was brought out at the West End Opera House 15th, by a co. comprising Frank Howard and wife and some unusually gifted (with gall) amateurs. They opened to $15, and next night the house held $4, and the co. refused to perform, and got.—W. C. Mitchell retires from the management of the Olympic Jan. 1, and Zeke Sprague will be sole lessee and manager. Mr. Mitchell will give his entire attention to his St. Louis house. His departure from Chicago will be sincerely regretted.—Ada Cavendish was in town 18th, en route to New Orleans.—Burton Stanley's Juvenile Opera co. are in Wisconsin, to reported good business. Annie Sutherland of the co. has a good voice, which only needs cultivation to make it something remarkable, and Master Jimmie Sutherland has received an offer from Haverly to play the Boatswain with his Juveniles.—The feeble and unfathomable attempts of Cheap Cheroot Hall, correspondent of the Philadelphia Miracle, to be severe on anybody or anything are very ridiculous. Hall's legitimate occupation is the dispensing of rank and wheezy cigars in the vicinity of "Biler" avenue, and he should stick to it.—Mr. Meander Gilman-Richardson (Ithuriel) now sends his brassy letters to the Sunday Times.—John T. Hinds, the play-pirate, with a co., is in Ohio.—H. Jones Mortimer and A. Q. Hammon, late managers of the Larks, will play Ed. Arnott in Louisville Xmas week.—Pretty little Minnie Palmer, who seems to have developed into another Lotta, will play in the Boarding-School at Hamlin's New-Year's week.—Geo. Learock plays a star engagement at the Olympic 26th. Notwithstanding his disregard for contracts, Mr. Learock is a fine actor, and, if he finds a manager who can abide with his occasional tantrums, will do well.—The "professional matinee" given at Hooley's, 18th, by Dickie Lingard's co. was a very unsuccessful dodge to "work" the town to the pecuniary benefit of Dickie and her husband. It was expected that the presence of a lot of actors and actresses, divested of their stage trappings, would draw numbers of the curious public—but it didn't.—Tom Burnside makes the dramatic column of the Sunday Telegraph very bright. Burnside can be severe on anyone if he likes, but is generally good-natured.—Manager Hill and Eaton's play, All the Rage, will suffer by the absence of John Dillon from the part he created. Dillon never did anything so well, and I doubt whether a comedian can be found who can approach him in the character of the chiropodist.—Dalziel and wife threaten to return—reorganize, of course, and play Mr. Lingard-Dalziel's adaptation of Augier's Fourchambault. —Another cheap theatre on the West Side, the Castle.—Ernest Stanley has been busily engaged in superintending the preparations for the production of Revels at Haverly's 22d. Stanley is one of the smartest agents on the road.—Ed. Arnott was engaged by Dalziel to play in Our Boys, and came to the city, but seeing no chance to get his salary if he should remain, he abruptly left for Cincinnati. J. A. Simon was engaged in Arnott's stead.—Aiken and Miss Rogers have patched up matters with Mr. J. Fubbins Wallack, and will stay with him. Fawcett, however, can't stand any more, and leaves the mountebank Jan. 3.—Simon Oliver Quinlin is in New York.

BLOOMINGTON.

Durley Hall: 19th, Helen Potter's Pleiades. Opera House: Booked—Mme. Rentz's Minstrels Jan. 22d; Agnes Wallace Comic Opera 30th and 31st.

Missouri.

ST. LOUIS.

Pope's Theatre: Milton Nobles opened in A Man of the People 15th. It was continued until Thursday night, when The Phœnix was given. Mr. Nobles is one of the greatest favorites who visits this city, and the originality of his plays and impersonations are highly relished. His comedian, M. B. Curtis, is an old St. Louis favorite who has improved greatly since he left here. Fanny Lewis Burt is a very painstaking and accomplished leading lady, and Alice Baldwin and Josie Langley are excellent actresses. The Saville Comic Opera co. opens 22d.

Olympic: Lotta packed the house every evening, commencing 15th, in Little Detective, and continued until 18th, when Zip was given. Mr. Bainbridge, a new face, made a sensation by his fine stage appearance and graceful bearing. Ed Marble was excellent in comedy and P. A. Anderson in heavy character roles. The latter is one of the most careful and impressive stock actors on the stage, and as the Italian in Zip does a splendid piece of work. Mrs. G. C. Bontace, Julia Blanchett and Lulu Jordan were satisfactory in the feminine roles. For her second week, commencing 22d, Lotta will appear in Musette and La Cigale.

Grand Opera House: John A. Stevens opened Sunday evening, Dec. 14, to a big house, in Unknown, continuing the same bill during the week to fine business. W. H. Bailey and Geo. F. Ketchum are firm favorites here, and were warmly greeted. Miss Lottie Church was excellent as Bessie Merriweather. Collier's Union Square co. in Banker's Daughter Dec. 15.

Splinters: On Sunday evening, Dec. 14, Carlotta Patti gave a farewell concert at Pope's. The attendance was large and the performance excellent.—During the Patti concert at Pope's Theatre Dec. 14, one of the singers of the stranded Maretzek co. made some remarks derogatory to Mme. Patti, whereupon he was called to the door and given a forcible invitation into the street by Manager Pope. 'As he sailed, as he sailed."—Adelaide Neilson commences an engagement at the Olympic Theatre 29th.—Nick Roberts' Humpty Dumpty troupe, with three clowns, returns to Grand Opera House 29th.—The taking of depositions in the case of Carlotta Patti vs. the St. Louis Post-Dispatch company, commenced Monday, 15th, and has continued all the week; the testimony was of a very flimsy and unimportant character.—Pat Short, treasurer of the Olympic, takes his annual benefit at that place Saturday evening, 27th. A big bill is promised.—The Theatre Comique is doing a fine business, and the show is generally of a good quality. The Sunday night performance never fails to attract a packed house, and this goes a great way toward pulling the expenses through. On Sunday evening, 21st, Mme. Rentz's Female Minstrels and Mabel Santley's Blonde Burlesquers are announced to appear.

ST. JOSEPH.

Collier's comb. in The Banker's Daughter 16th. Christmas night the Haverly's Original Georgia Minstrels.

Michigan.

DETROIT.

Detroit Opera House: Annie Pixley and co. played their first engagement in this city during the past week, and though not a heavy one financially, made a favorable impression, and were accorded a hearty welcome. In most respects the company is a good one, notably W. T. Johnson, as Bummer Smith, McDonough, as Yuba Bill, and Ben Rogers, as Judge Beeswinger. The exception to this statement being the gentleman who impersonated the Schoolmaster, who was terribly off, and suffered in comparison with Nelson Decker, the first representative of this character I saw. This week they play in Ohio. Mahn's Fifth Avenue co. occupy the house this week, and will present Fatimitza, Chimes of Normandy, Trial by Jury and Bohemian Girl. They have very recently reorganized, and are strengthened by Russell Glover, tenor, and Alice Hosmer, soprano, late of the unfortunate Grau co., who made an immense hit as Princess Lydia, and was really the star of Grau's co. This is, I understand, the first stand under the new management. First half of next week Haverly's Juvenile Pinafore return to repeat their former triumphs.

Whitney's Grand: Joseph Murphy and co. gave three performances the first half of past week, to fair houses. The last half of week, John Dillon, supported by J. W. Blaisdell and co., with his play, Our Next President. This week, Oliver Doud Byron and co. in Across the Continent Monday night, and Hero Tuesday night. Wednesday evening, Minnie Palmer's Boarding-School, for four nights and two matinees. Next week, Wilkinson's Uncle Tom for the entire week. Jan. 15, Adelaide Neilson commences an engagement.

Items: Laura E. Dainty gives a reading 26th, under the auspices of Detroit Light Guard. She comes well recommended.—The last straw, etc., was the total smash of the remnants of Grau's Opera co., which occurred at Mt. Clemens in this State, leaving some entirely destitute. Laurent and Corelli went to Boston.

GRAND RAPIDS.

Powers' Opera House: Haverly's Juvenile Pinafore co. to large audience, 15th. The little ones gave a very enjoyable entertainment, and an effort is being made to induce them to return some time during the present season. Oliver Doud Byron 18th and 19th. Ada Gray comb. 24th and 25th Smith's: This week a very fair co. is playing before good-sized audiences. Manager Smith promises a big bill for Christmas week.

KALAMAZOO.

Union Hall: John Denier's Humpty Dumpty drew a large crowd 15th. 16th, Comedy of Errors, by the Wallack co., gave general satisfaction to a fair house. I understand the principal actors of the co. will be here again soon. They will no doubt have a more flattering house.

ANN ARBOR.

Oliver Doud Byron 17th, to fair house. John Dillon booked for 24th.

Minnesota.

ST. PAUL.

Opera House: 15th, occupied by a snap co., billed as Millie Eugene's Hibernian Blondes. Light performance. House closed for week. Emma Abbott opens 22d, for three nights and Christmas matinee. Booked: Dickie Lingard Folly co. 29th, four nights; Haverly's Georgia Minstrels Jan. 2 and 3; Helen Potter's Pleiades 5th and 6th; the Florences 7th and 8th; Mme. Rentz's Minstrels 9th and 10th; Saville English Opera co. 12th, 13th and 14th. Item: Conley's Varieties playing to good business.

Wisconsin.

MILWAUKEE.

John T. Raymond's three nights and one matinee engagement closed 17th, having done a very fine business. The largest audience greeted him on Wednesday in Col. Sellers. He is better known in that character; as Ichabod Crane, in Woolfert's Roost, he is far superior, although the play itself is not likely to become a rival of Rip Van Winkle.

Milwaukee Theatre: Den Howe's benefit was quite a success, and Morgan and Mullen, Irish comedians; Manning and Drew, song-and-dance, very good; Vic Reynolds and Trixy Vernon, sprightly serio-comic singers; James B. Radcliffe, negro impersonator, a good artist; Mlles. Marcia and Eugenia in living pictures and wrestling, made up the week's programme. Business continues good. New faces, 22d: The Winnetts, Mason and Wesley, Moore Sisters, Hall and Williams, Leroy and Adams; Tommy Neil, to remain as stage manager, vice Oscar Willis.

MADISON.

An organization, slimly billed, styling themselves the Original Georgia Minstrels, under management of F. D. Foss, are billed for 19th.

BELOIT.

Burton Stanley's troupe in Pinafore 15th, to poor house; cause, poorly advertised. Performance good. Original Georgia Minstrels 18th.

Iowa.

OTTUMWA.

Opera House: William Gill's Pleasant Party 12th and 13th, to very poor business, although to the intense delight of the sensible few. Evelyn Spyer, better known as the "Little Prodigy," 18th, to good business, and to house composed of our best people, who manifested great pleasure at the power and ability of this little genius, for whom we predict great things.

CEDAR RAPIDS.

Milton Nobles will be here 27th; Helen Potter's Pleiades 29th.

New York.

BROOKLYN.

Haverly's: Maurice Grau's co. gave a series of French operas last week to delight-audiences. The acoustic properties of this house are very good, and singing is therefore heard to good advantage, which cannot be said of the average theatre. A great treat, My Partner, is offered this week. Judging by the applause bestowed on Messrs. Aldrich and Parsloe on their former appearance here in The Danites, these gentlemen will receive a rapturous welcome.

Park: Baudmann co. did not draw well last week, but those who attended were not sparing in their commendations of the star's acting. John McCullough this week in tragedy. Emmet follows in Fritz in Ireland. McCullough's engagement last year was for two weeks.

Academy of Music: Adelaide Phillips and her Boston co. in Pinafore this week.

Volks: Mulligan's Trip to Boston is continued this week. The new people are: Manchester and Jennings, Louise Montague, the Leotards, the Jeromes, Turner and Collins, Florence Newman. John F. Sheridan and Alecia Jourdan remain to perform in Mulligan's Trip.

Opera House: Good entertainment for Christmas week.

Olympic: Mme. Duclos and troupe.

Items: The Opera House and the Olympic each have had a row of gas jets set up in front of their respective buildings and when the jets are lighted they materially improve the appearance of those theatres.—A phenomenon in the eyes of theatrical managers, generally, occurred at Hyde & Behman's (the Harrigan and Hart's of Brooklyn) last Saturday evening. At a few minutes after eight o'clock every ticket was sold, and fifteen minutes later the lobby was crowded by amazed people unable to even poke their noses inside the door.

TROY.

Griswold: 15th and 16th, the Madison Square Theatre co. presented Steele Mackaye's Iron Will to poor houses. The co. is one of the best that has appeared here this season. 17th, Emerson's Megatherians drew a crowded house. The performance was first-class, and the audience was well satisfied. 19th and 20th, Uncle Tom's Cabin was presented, with Julia Sheldon as Topsy; business very poor. The following are billed: 25th and 26th, Jane Caombs in Lady of Lyons, Camille, and Romeo and Juliet; 27th, Haverly's Mastodons.

Rand's: 15th and 16th, a variety entertainment was given by the Troy Athletic Club for the benefit of the Troy collar girls who were sufferers by the fire of the 7th. 18th, 19th and 20th, the Frog Opera was presented by W. S. Dabell of Providence and local talent, for the benefit of the Troy Free Reading-room. Christmas, matinee and evening, Campbell's Vigilantes will be presented by a select co.

Grand Central: New—The Webster Bros., Minnie Lawton, Morris and Roach, Josie Carton and Jamie Clark. Those who still remain are Harry Budworth, Joe Hurley and George Kennar. Mr. Hurley made quite a hit in personating the Duke O'Neil, a local character in a local drama, Troy Collar Girls. Business first-class.

ROCHESTER.

In view of the host of good things to be served up to Rochester amusement-goers during the weeks to come, our managers, evidently thinking a dietary repast the proper thing, spread out last week one night with the Berger Family and two with the Hyer Sisters. The former at the Academy drew, as usual, good houses, and encomiastic expressions from the public. The latter did the same, only not so much so. This week Den Thompson will trip the big fantastic at the Academy. Las four nights next week, Bartley Campbell's Fate.

Forty-eight of Haverly's burnt-cork pulverizers arrived yesterday, and will do something at the Grand for two nights, followed for four days by Oliver Doud Byron's thunder-and-lightning manipulators in Across the Continent. 27th, Hernandez; 31st and Jan. 1, Lawrence Barrett; 2d and 3d, Woodruff comb.

ELMIRA.

Opera House: Mrs. Scott-Siddons 15th, under Y. M. C. A., to a crowded house. Lehnen's Juvenile co. in Pinafore 17th and 18th, to poor business. Den Thompson 20th, to a large and well-pleased audience. Cy Prime and Tot were remarkably well portrayed by George Bean and Julia Wilson. Mr. Thompson was called before the curtain and lavishly applauded. Coming: Mary Anderson 25th, Richmond and Von Boyle 31st and Jan. 1.

Items: Isabella Coe of the Thompson party was presented with an elegant basket of flowers by an Elmira friend during the performance.—J. K. Tillotson of this city plays the Lehnen Opera co. this week in our neighboring towns.

UTICA.

Opera House: Emerson's Megatherians 16th, before a large house. Minnie Palmer brought her Boarding-School here 18th, to poor house. Minnie is a bright little lady, and will always be welcome. 25th, Joseph Sefton and Mary E. Raymond in Rip Van Winkle; Jan. 2, Boston Ideal co. in Fatinitza; 6th, Kate Field in musical monologue; 9th, Joe Emmet in Fritz in Ireland. City Opera House: Jan. 1, Eisteddford; 2d, Den Thompson as Joshua Whitcomb. National: Reopens 22d, under management of B. H. Demarest of Newark, N. J., with fifteen people.

HORNELLSVILLE.

Shattuck Opera House: 20th, Haverly's Mastodons appeared to jammed house. Receipts nearly $500. The gags and jokes were new and pleasing. The music, and especially the singing of Messrs. Adams, Kayne and Harley, deserves special mention. Mary Anderson elaborately but sparingly billed for 23d. Jordan and Corliss' New York Miniature Opera co. in Pinafore, thoroughly billed for 24th and 25th and matinee. On book are: Victoria Loftus' Female Minstrels, 27th; Richmond and Von Boyle, 30th, and Big Four Minstrels, 31st. Remenyi is announced for next month.

SYRACUSE.

Emerson's Megatherians 15th, to an immense house. They will always draw well

[CONTINUED ON SIXTH PAGE.]

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON...Prop'r and Manager.

EVERY EVENING UNTIL FURTHER NOTICE
Gilbert and Clay's new Comic Opera.

THE HIT OF THE SEASON.

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Matinees Wednesday and Saturday, 2:30 P. M.

EXTRA MATINEE CHRISTMAS AT 2

Box sheet open from 9 A. M. to 10 P. M.

NIBLO'S GARDEN.
E. G. GILMORE.....Lessee and Manager.

HEARTS of STEEL.

SECOND WEEK of Geo. Clarke's entirely new Spectacular Irish Drama of 3 acts, with many striking tableaux.
HEARTS OF STEEL.
Having the advantages of MAGNIFICENT SCENERY, a great company, superb costumes and armor, rich banners, a grand chorus to sing the sweetest of the delicious melodies of Erin, a large corps of popular SPECIALTY ARTISTS, together with a stud of beautiful trained horses. It equals HENRY V. in grandeur!

MATINEES WEDNESDAY, CHRISTMAS, AND SATURDAY.
POPULAR PRICES ALWAYS.—Admission, 50 cents. Reserved seats 30 cents, or 25 cents extra. Family Circle 25 cents.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
J. H. HAVERLY.....Proprietor and Manager.

LAST TWO WEEKS
Of Mr. BARTLEY CAMPBELL'S COMEDY DRAMA,
THE GALLEY SLAVE,
Which has to be withdrawn in consequence of previous engagements while still playing to CROWDED AUDIENCES.
Matinees Wednesday and Saturday at 2 P. M.
EXTRA GALLEY SLAVE MATINEE, CHRISTMAS DAY.

Monday, Jan. 5, Return of the GREAT ATTRACTION,
THE TOURISTS
In the PULLMAN PALACE CAR

ACADEMY OF MUSIC.

Last three nights of the Opera. This evening (Tuesday), Dec. 23, for the last time, AIDA. Rhadames, Signor Campanini; Amonastro, Signor Galassi; Ramfis, Herr Behrens; Amneris, Mlle. A. L. Cary, and Aida, Mme. Emelie Ambre. Wednesday, Dec. 24, Donizetti's opera, LA FIGLIA DEL REGGIMENTO. Maria, Mlle. Marie Marimon (her last appearance but one this season). Last night of the opera and of the subscription, Friday, Dec. 26 (for the last time this season), IL FLAUTO MAGICO, and last appearance of Mlle Marie Marimon. Saturday, Dec. 27, last matinee, FAUST.
Director of music and conductor, Sig. ARDITI

DALY'S (NEW) THEATRE.
Broadway and 30th Street.

The only Theatre under the Management of Augustin Daly.

Fourth week of Augustin Daly's most amusing Comedy of the day! The latest and most Fashionable Sensation! Entitled
AN ARABIAN NIGHT.
An emphatic success! A thousand and one laughs with the new Haroun-Al-Raschid.
Every evening at 8 until further notice and at the Holiday Matinees, Christmas day at 2. Saturday at 2, and New Year's day at 2.
Seats and boxes may be secured two weeks in advance. Box office open from 8 to 5 daily.
Positively NO FREE TICKETS issued from this theatre. Wednesday Matinee, 24th, Divorce.

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Broadway and 22d Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

EIGHTH AND POSITIVELY THE LAST WEEK OF MR. J. K.
EMMET
AS
FRITZ IN IRELAND.

Matinees Christmas and Saturday at 2.

Monday, Dec. 29, first appearance this season of the Regular Comedy Company in Mr. Bartley Campbell's new play of
FAIRFAX.

Seats can be ordered by the Bell Telephone.

FIFTH AVENUE THEATRE.
JOHN T. FORD.....Lessee and Manager.

LAST NIGHTS OF H. M. S. PINAFORE.

Given under the personal supervision of W. S. GILBERT and ARTHUR SULLIVAN

Matinees Christmas day and Saturday at 2.
Places now on sale at the theatre.
NOTICE.—An entirely new and Melodramatic Opera, by the author and composer of Pinafore, entitled
PIRATES OF PENZANCE,
will be given for the first time on any stage
On TUESDAY EVENING, DEC. 30.

The sale of places for the new Opera will commence Monday, 22d, at the theatre.

UNION SQUARE THEATRE.

Sole Lessee and Manager.....A. M. PALMER

FRENCH FLATS HAS BEEN WITNESSED BY OVER EIGHTY THOUSAND PERSONS AT THIS THEATRE.

Begins at 8. Over at 10:30.
SATURDAY MATINEE, 1:45.
THIRD MONTH OF
FRENCH FLATS.
The Funniest Play ever produced in New York.

You laugh all the while you are in the Union Square Theatre, and want to bring somebody else the next night to see him (or her) laugh also.—Spirit of the Times.

Grand Extra Matinee on Christmas Day.

BROADWAY OPERA HOUSE.
Between 30th and 31st sts.

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THIRD WEEK
and continued success of
CLINTON HALL'S COMEDY
ORGANIZATION
In Theodore H. Sayre's
charming comedy,
THE STRATEGISTS.

Extra Matinee, Christmas Day, at 2.
Seats secured ten days in advance.

THEATRE COMIQUE. 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.
MONDAY EVENING, DECEMBER 22,
Every Evening and Wednesday, Thursday (Christmas) and Saturday Matinees.
EDWARD HARRIGAN'S NEW PLAY, ENTITLED
THE MULLIGAN GUARD'S CHRISTMAS.

POPULAR PRICES—Dress Circle, only 35c; Gallery, 15c; Orchestra Chairs, 75c; Parquette, 50c; Private Boxes, $6 and $4.

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Merry Christmas. Holiday Programme.

TONY PASTOR AND COMPANY.

An entertainment for ladies. Irreproachable fun for the children in holiday week.

THE DOG CIRCUS. THE DOG CIRCUS.

TILL'S ROYAL MARIONETTES.

TONY PASTOR. TOM SAYERS.

MATINEE CHRISTMAS DAY.

Matinees every Tuesday and Friday at 2.

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Gregory, near York Street.
E. H. GOUGE.....Lessee and Manager.
Six Nights, Christmas and Saturday Matinee.
Commencing Monday, Dec. 22.
PARK THEATRE COMEDY COMPANY,
under the management of Henry E. Abbey,
Park Theatre, New York.
Monday, Tuesday and Wednesday evenings, ENGAGED. Wednesday and Thursday evenings, CHAMPAGNE AND OYSTERS and OLD LOVE LETTERS. Thursday (Christmas) matinee, Champagne and Oysters. Friday evening and Saturday matinee, A Fool and His Money. Saturday evening, Crutch and Toothpick. Next week, Haverly's Mas'n Minstrels.
N. B. First-class attractions desiring time, address E. H. GOUGE, as above.

NOVELTY THEATRE.
5th and South 4th Sts., Williamsburg.
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THIS WEEK.
Every Evening and Wednesday and Saturday Matinees.
NEIL BURGESS in Nasby's (D. R. Locke) Farcical Comedy, WIDOW BEDOTT.

ABERLE'S NEW THEATRE.
8th Street, bet. Broadway and 4th Ave.
GRAND DOUBLE ENTERTAINMENT.

SID. C. FRANCE in DEAD TO THE WORLD.

MISS LENA TETTENBORN as TINA, THE MILK VENDER.
Matinees Tuesday, Thursday and Saturday.

THE NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONE EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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NEW YORK, DECEMBER 27, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Galley Slave.
WALLACK'S THEATRE—Estelle.
ACADEMY OF MUSIC—Italian Opera.
GRAND OPERA HOUSE—Sothern.
ABBEY'S PARK THEATRE—Emmet.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Princess Toto.
DALY'S THEATRE—An Arabian Night.
FIFTH AVENUE THEATRE—Pinafore.
NIBLO'S GARDEN THEATRE—Hearts of Steel.
BOOTH'S THEATRE—Closed
MADISON SQUARE THEATRE—Closed.
THEATRE COMIQUE—Mulligan Christmas.
TONY PASTOR'S—Variety.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.
NOVELTY (B'klyn, E. D.)—Widow Bedott.
HAVERLY'S (B'klyn)—My Partner.

MIRROR LETTER-LIST.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrion, Rose	Hofele, F. W. (2)
Appleton, A.	Levanion, Alfred
Belden, Clara	Mackay, F. F.
Byron, Oliver Doud	Murray, John
Burgess, Cool	McKay, Andy
Brand, Michael	Nash, Geo. F.
Cavendish, Ada	Osborn, Rose
Congdon, Stella	Russell, J. H.
Church, Edw. A.	Rutledge, J. P. (3)
Dobson, Frank	Rowe, Geo. Fawcett
Freeth, Nina	Stevens, Chas.
Fraser, John (3)	Scott, Lester F.
Gayler, Frank (2)	Schwab, Fred.
Gardner, Kitty	Sessions, Edith K.
Grau & Wolfsohn	Sanger, Frank.
Hutchings, Alice	Temple, Louise
Hall, Clinton	Turner, W. D. (2)
Hamilton, James (2)	Vaque, Elsie

What We Have Accomplished.

With its next issue the NEW YORK MIRROR will have entered upon its second year. Without being a "brilliant success," it has prospered from the start. Each week from the issue of the first number has brought us a healthy increase in advertising and circulation, until now the enterprise is upon a firm footing; and the NEW YORK MIRROR is more extensively read and quoted than any journal of its class on this side of the Atlantic. We have gained this position through hard work, and by making ours a strictly theatrical newspaper.

When the NEW YORK MIRROR was first projected there was a gang of scoundrelly knaves who were making the dramatic profession a field for depredations of the basest character. These operators published a sheet for the sole purpose of terrorizing the weak members of the profession, and scandalizing the most honored names on its roll. The underlying motive was gain. Age nor sex was spared, nor did they scruple to malign the dead. The vilest indecency that could be clothed in language without becoming absolutely obscene and attracting the attention of Comstock, was printed in its columns. It reveled in smut and ribaldry, which it was careful to disguise in fine phrases. No respectable member of the profession cared to carry the sheet to his home circle.

To publish a journal that sought to advance the interests of the Drama was the primary object of the NEW YORK MIRROR. But to break up the scurvy gang referred to, and to destroy its power for evil, became our first duty. In this task we have succeeded beyond our calculations. Their claws have been pretty well clipped. They still publish their foul sheet, but it is only a ghastly skeleton of its former self.

The gang have developed among themselves since we started in to rasp them—one case of seduction, two homes broken up, two divorce suits, a lawsuit as to the proprietorship of the Ghoul, and quarrels, bickerings and jealousies ad lib. It was our unpleasant duty to expose all this in our war upon the gang, but we buckled to the distasteful task. And now the Ghoul is no longer feared. The foulest indecency it can publish is but a faint reflex of its inner self.

Of course the gang fought us bitterly. Libel suits came thick and fast. They even stooped to encourage a weak woman to begin suit. But we kept on lashing them. This woman, then an honored wife, became the paramour of the chief of the gang, who cast off his own wife and attempted, in the columns of the Ghoul, to blast her reputation. This was her reward for sharing with him the crusts of poverty; this his gratitude to the one who washed his only piece of linen while he lay abed.

THE MIRROR has directed some hot shot at the Amateurs. From the start we have opposed them, believing their influence to be baneful and in many respects a disgrace to the profession. True, nearly all professionals must have been amateurs at some time. But we have fought only the "public entertainment" feature of amateur performances—the encroachments upon the field of "legitimate" endeavor. The members of the profession passed their amateur days in study, and in obtaining preliminary knowledge. The amateur of to-day is an excrescence. He (or generally she) must have a widely-heralded debut. It is this glaring conspicuousness that we have all along fought, and will continue to fight. The ranks of the profession must be recruited of course, but let it be done from the ranks of the novitiates. Not one "flattering debut" in a thousand pans out. Less "debut" and more work is what is wanted.

It is not usually our custom to boast, but on the completion of our second volume, with such a satisfactory record to look back upon, a little weakness in that direction is, we think, pardonable.

Our success is completely assured.

The advertising columns of our paper show that the most prominent and reputable people use them as a means for reaching their patrons; we have a staff of correspondents covering every city, town and village of theatrical importance in the United States; our circulation has increased in a steady and ceaseless ratio, until within the short period of a year we have attained the largest circulation of any strictly dramatic paper in this country.

With so much to be grateful for, the NEW YORK MIRROR heartily wishes the profession generally, and its friends in particular, a truly "Merry Christmas and Happy New Year!"

The Incipient Panic at the Park.

Again the danger of a panic in a theatre on fire has been averted through the coolness and self-possession of a large audience in the face of danger, the bravery of a policeman, and the composure of an actor. On reading an account of what occurred at the Park Theatre last Thursday evening, the thought that rises uppermost is the horrible reflection of what might have been. Had the actors lost control of themselves or shown symptons of fright, or had the officer behaved otherwise than he did, a panic would undoubtedly have ensued, with terrible results.

Had a panic taken place at the Park Theatre, and even a small number perished, not only would the season at that particular house have been irremediably ruined, but the feeling of insecurity would have extended to the other theatres.

The Brooklyn holocaust, like other great calamities, has taught its lesson. The folly of the people who rushed headlong to their death has had its proper effect, and Thursday night, although an alarm had been given by a senseless idiot and the auditorium was filling rapidly with smoke, the people remained sufficiently collected to pass in an orderly manner to the sidewalk, reassured and quieted by the conduct of Emmet on the stage and the policeman in the auditorium.

Had the management not provided the extra exit upon Twenty-second street, all might not have escaped, as the fire broke out directly under the main entrance.

But happily no fatalities occurred, and credit is due to all concerned; to the officer for his heroism, Emmet for his coolness, the audience for its good sense, and Mr. Abbey for the preparations he had made for such an emergency.

PERSONAL.

BOUFFE.—Paolo-Marie, Angele and Capoul have captured Philadelphia with La Fille de Mme. Angot.

BELGARDE.—Two clubs in Louisville received Miss Adele last week—the Prentice and the Standard.

HARKINS.—Dan Harkins' legion of friends will be glad to learn of the success he is having on the shores of Albion.

THURSBY.—To a Washington correspondent Miss Emma Thursby emphatically denies the report that she is to be married.

WOOD.—Hon. Fernando Wood gave a reception to Miss Thursby at his residence in Washington last Tuesday evening.

ZIP!—Lotta pays taxes upon a large investment in New York City. So she should, for she has taxed the city heavily in years past.

EYTINGE.—Our New Haven correspondent: "Pearl Eytinge as leading lady has left an impression in the East not soon to be forgotten."

SANGER.—New Yorkers will find Rachel Sanger a pleasing addition to the Park Theatre company. She plays in Fairfax next week.

EDMUNDS.—Walter played Harry Duncan in Divorce last Wednesday afternoon, at Daly's, very creditably for the short time he had to study.

SHERIDAN.—W. E. Sheridan, who is now playing the Parson in The Danites, was enthusiastically greeted at the Arch Monday night by his Philadelphia admirers.

"PREJUDICE."—Kate Girard in Elliott Dawn's latest work, Prejudice, begins a tour at Meriden, Conn., Christmas night. Those who have read the piece speak highly of it.

STUART.—As Mrs. Dinkel, frau of "Our German Senator," Dora Stuart is doing some fine character acting. In keeping the audience in high good humor she is second only to Gus himself.

CHESTER.—Marie Chester is one of the prettiest young ladies on our stage. She made her first appearance at Daly's Fifth Avenue Theatre, the school from which so many clever actresses have graduated.

THE GOOSE.—The custom of hissing bad plays and bad actors should not be confined to foreign audiences. A little judicious manipulation of the goose here in New York would not be out of place sometimes.

AGES.—The Sunday Times this week published an erroneous statement of the ages of the prominent actors, actresses and managers. The Times' mathematician must have been imbibing more freely than usual.

A HINT.—Amateur actors and actresses should buy and read a book of plays prepared for them by J. Brander Matthews, and published by Appleton & Co. They should not fail to read the preface.

STOCKS.—Joaquin Miller and Theodore Moss both dabble successfully in stocks. The experience of the Poet of the Sierras in the far West has evidently not taught him that "bears" have claws and can scratch.

LEIGHTON.—At a Theatre and Dinner party given by the officers of the Queen's Army at Halifax, N. S., Miss Louise Leighton was requested to play the leading role, in which she scored a complete success.

MORRIS.—The Colonel is neglecting Newark, Ohio; five copies of the NEW YORK MIRROR are sold there to one of the Ghoul. We advise him to divide his financiering in Chillicothe with canvassing in Newark.

HERBERT.—The new member of Bandman's company, Miss Amelia Herbert, is an actress whose careful attention to her art is to be commended. During the company's sojourn over the river the Brooklyn press awarded her great praise, especially for her performance of Pompadour in Narcisse.

RESEMBLANCE.—Sydney Cowell bears a striking likeness to the irrepressible Lotta. Miss Cowell thinks she will have a play written, learn to thrum a banjo, kick up her heels, and hum a little, get an agent, call the whole thing an "Astonishment Party," and set about making dates and a fortune.

MAJERONI.—Signora Majeroni has been engaged to replace Emily Rigl as the artist's model, Francesca de Rimini, in The Galley Slave, commencing next Monday at Haverly's. The lady is a thorough artiste, and it is thought she will score a decided success in the part, as it is admirably suited to her talents. She will remain with the company the balance of the season.

GRANVILLE.—Gertie Granville, who will be pleasantly remembered as the star in the spectacular play of Ahmed, and who went to the mountains of California to regain her health, has made a reappearance in San Francisco, after an absence from the stage of over three years, and scored an immediate hit. She is said to bt more beautiful than ever.

FILKINS.—Manager Haverly is fortunate in possessing such an able lieutenant as Bob Filkins. The wardrobe of the Juvenile Pinafore went up in smoke at the little blaze at Port Huron, Mich., on the 18th. On the following night Bob telegraphed to his chief from London, Ont.: "Hired all the sewing-machines in the town, made wardrobe, and opened show at 8 o'clock to a big house." Mr. Filkins will never want for a job where "push" is the qualification.

PUCK.—Keppler's cartoons are cleverer than ever this week. He has happily of late dispensed with that proneness for questionable subjects that was dragging the sheet into disrepute.

ROSENFELD.—The versatile Sydney has translated Seecadet. His work possesses this merit: It has not been written out in prose by a German with an imperfect knowledge of English, and then re-written in rhyme by a native with no knowledge of the language of the original. Thus none of the points are lost, as the translator is at home in both languages, has a reputation as a funny rhymster, and did all the work himself.

TETTENBORN.—Lena Tettenborn has proved to be a most attractive soubrette, possessing a beautiful voice with an extensive compass and many sympathetic qualities. Her performance of the boydenish, mischievous Tina, the Milk-Vender, is a really clever piece of work. She is sparkling, personally magnetic and attractive, and her German accent lends greatly to the charm of her musical voice. Miss Tettenborn starts out soon under a new management, and, with proper direction, she will no doubt meet with great success in the future.

ALMAYNE.—Our first page is ornamented this week by an excellent picture of Miss Nard Almayne, who is now traveling as leading lady with the Almayne Fate combination. Aside from the talent and ability she possesses as an actress, she is personally one of the most cultivated and refined young ladies that grace the stage to-day. The daughter of an artist, she shares her father's aesthetic tastes and love of the beautiful in nature as well as in art. The out-of-town press speaks of her efforts with generous praise, and we trust she may be seen before long again in New York in a play that will give her the opportunity to do ample justice to her talents.

PROFESSIONAL DOINGS.

—Steele Mackaye has closed his traveling season.

—Emmet will leave the metropolis about New Year's.

—The Very Merry Mariner is Sydney Rosenfeld's version of Seecadet.

—Mrs. B. Macauley will travel with her husband the balance of the season.

—The report that Robert McWade has broke up for the season is untrue.

—Maretzek's "melancholia" closed Hall's (N. O.) Opera House for two weeks.

—Mrs. Candee's Juvenile Pinafore disbanded at Erie, Pa., the other day.

—Owing to light business the Metropolitan Theatre, Louisville, closed on the 15th.

—Barrett thinks that Yorick's Love is good for a hundred nights' run in New York.

—The salary list of Abbey & Hickey's Pantomime company will reach about $2,500 weekly.

—A play written by two of John T. Ford's daughters is on the boards at Pa's theatre in Baltimore.

—Andy McKay is going to take the management of the Globe (old Dutch) Theatre in New Orleans.

—The opening of Steele Mackaye's Madison Square Theatre is set down for January 12. (Unofficial.)

—This season has been propitious in more respects than one. Cupid and Hymen are doing a good business.

—The employes of Fox's (Standard) Theatre have filed claims with the Sheriff amounting to about $3,500.

—The Kiralfys' Black Crook is at the Newark (N. J.) Opera House, and of course is having holiday business.

—Deception is the name they have given Forget-Me-Not, that is to follow Enchantment at the Boston Globe.

—Haverly's Mastodons played in Bradford, Pa., 18th and 19th, to an average of $650 each performance.

—Literary people who have read it pronounce Minnie Cummings' new play one of sterling worth and emotional strength.

—Kitty Maxwell, formerly a prominent member of the Soldene troupe, is now attached to Daly's company in this city.

—E. F. Thorne has had a new play written for him by John Habberton, author of Helen's Babies. It is entitled Deadwood Chimes.

—Edgar Fawcett's new play, which will be produced after the run of French Flats, at the Union Square, is entitled A False Friend.

—New Orleans advices state that "musical organizations" have not been doing well in that city this season—that is, the majority of them.

—A clause in the license forbidding females to appear on the stage, has knocked the variety business into a cocked hat in Dayton, Ohio.

—Wallack's Eastern trip, which was said so much of and about, was a disastrous failure, and after the second week all dates were canceled.

—Tony Denier's Pantomime is filling Christmas week at the Academy, New Orleans; Buffalo Bill at the St. Charles; Ada Cavendish at Hall's.

—Hoosierdom has gone so crazy over it that the new theatre at Jeffersonville has been named Pinafore. It is a variety house, and was opened 20th.

—The theatre at Port Huron was destroyed by fire on Friday last. The wardrobe of Haverly's Juvenile Pinafore was destroyed, involving a loss of $3,000.

—A rumor to the effect that J. H. Haverly is looking for a site for a theatre in Pittsburg, has set the real-estate owners of that city to rubbing their hands.

—Steele Mackaye assumed the part of Lord Travers in An Iron Will, last week in Albany, replacing B. T. Ringgold, who left to attend the funeral of his mother.

—Poole & Donnelly send a company to Paterson Christmas Day, playing The Streets of New York. Charles R. Thorne is the Badger, and Marie Booth plays the heroine.

—Courtship, the new comedy by J. H. Byron, has made a hit at the Court Square in London. It is now being rehearsed at Wallack's, where it will shortly be produced.

THE WEEK AT THE THEATRES.

Strange to say, there is not a single novelty on the boards this holiday week. The pieces that are running have many of them met with such gratifying success that other attractions are postponed till later. Business is generally good, and promises well for the succeeding two weeks. New pieces are in preparation at the Union Square, Wallack's, and the Park.

Clarke's Hearts of Steel now runs more smoothly than it did; the horse makes its jump every night: the soldiers show themselves at the proper times; the people are up in their lines—and there is some hope in the breasts of Gilmore and Commodore Tooker. The piece may run a fortnight longer. There is some talk of reviving The Black Crook. Spectacle is generally acceptable at Niblo's.

Pinafore still draws fair-sized audiences to the Fifth Avenue, where The Pirates of Perzance, Gilbert and Sullivan's latest production, is in active rehearsal. Technically, the present performance of the worn-out opera is the best that has been seen in New York. The entire production is an almost perfect example of what good stage management will accomplish.

The Galley Slave continues on its way at Haverly's, and, with few exceptions, has been considered with unusual favor by the press. A few carping critics—the dissenting Deadeyes of the press—have found fault and grumbled as they generally do, but the verdict of the public has been found, and that is, that Bartley Campbell has written one of the strongest melodramas of the times.

Saturday night "Sold Sleep" was produced for the first time in America at the Thalia Theatre, and met with instant marks of genuine approval. Songs and dances are interpolated, varying the fun of the farce—for it is little more—and furnishing a pleasant relief from the fast continuing fun. The play is lively, pleases the German theatre-goers, and is booked for a run.

Sunday night the Mapleson company sang the "Stabat Mater" for the second time, and furnished afterward a miscellaneous concert. This week closes a season that has not on the whole been profitable, although Marimon's arrival has done much toward pulling up the latter half. We shall have no more Italian opera until the advent of Strakosch at Booth's Jan. 19.

Sothern continues to poor business at the Grand Opera House. The star has no draught whatever upon the West-side. The bill this week includes Brother Sam and Dundreary Married and Settled, in both of which pieces Mr. Sothern does some of his very clever acting.

French Flats shows no diminution in the nightly attendance, and "Standing-room only" is a sign quite frequently seen outside the box-office of the pretty Union Square. Rehearsals of A False Friend are progressing rapidly, but, according to present indications, French Flats has still an extended run in prospect.

Estelle will be succeeded by the delightful English comedy, Old Heads and Young Hearts, Wednesday night at Wallack's. Estelle was found to have insufficient drawing power to bridge over the time till Courtship (Byron's comedy) can be got ready.

This is the last week of Emmet's engagement at the Park—an engagement that has been most successful, pecuniarily. Next week Fairfax, the Boston success, will be played for the first time in this city.

The Princess Toto is not drawing the houses it deserves as the funniest and quaintest comic opera that has been introduced to us this season. It will be withdrawn shortly, as other novelties are in preparation.

Mr. Daly has finished and is rehearsing A Royal Middy, otherwise The Seccadet. The music is very catching, and the libretto, according to Daly's translation, very funny. An Arabian Night continues to good business.

Tony Pastor has engaged an exceptionally good company for the holiday week. There is assuredly enough of variety talent in the company to furnish one of the best entertainments ever seen at this house. It is noticeable, too, that Mr. Pastor never permits a word on his stage that can offend the ladies, while the amusement offered is most complete. Preparations for the enjoyment of the little folks have been made by the introduction of Prof. Parker's Dog Circus, in which is shown a series of acts that will please the children immensely; then there are the Royal Marionettes, manipulated by Prof. John Till, who will present Humpty Dumpty on a diminutive scale. The specialty olio will introduce Tom Sayers, London vocalist; the Lawrence Sisters, trapeze feats; Bryant and Hoey, the great musical men; the Werners, cornet and bell players; the favorite French Twin Sisters, in song and dance; McCarthy, the famous dialect and Chinese actor, in a comical act; Ed Byron, mimic; Tony Pastor and his stock company.

There is not an entertainment offered in this city that could add to the general festivity of Christmas-time to a greater degree than the Mulligan Guard's Christmas, as performed at the Theatre Comique. The precaution to procure seats early is necessary, however, as the success of Harrigan and Hart has become permanent, and their patrons are not at all slow to show their appreciation of the efforts made by the artists engaged in the production of the comical acts and specialties which can only be seen at the Comique. The management promise a great show and give just what they advertise. Dave Braham's new songs, as sung by Ed Harrigan and the company, are irresistible, and the Skidmore Guards do their "Skids are on Parade" in admirable style. Johnny Wild, Billy Gray, Goss and Fox and other favorite comedians make the house ring with their absurdities, and will give a rousing entertainment both afternoon and evening on Christmas.

THE USHER.

Many actresses have the unalterable idea firm fixed in their little heads that a critic's adverse comment is prompted as a very general thing by personal spite or enmity. A lady called at the office the other day and asked me why THE MIRROR had attacked Miss Jarbeau in its issues the past fortnight; and said that Miss Jarbeau felt very much cut up at the treatment she had received at our hands, and that our course was unjust and unfair from any point of view. It is, I believe, a long established fact that a woman who is "in a state of mind" is not easily to be mollified. This was the case with our visitor. She confessed she had not seen Miss Jarbeau act or heard her sing, but the society in which she moved was a sufficient guarantee of the admiration she created everywhere.

To this lady, and to others who think as she does, let me offer a few words explanatory of the notices that have appeared in the NEW YORK MIRROR. First reason: The writer believes that Miss Jarbeau has not enough ability to satisfactorily fill the position she occupies in the Standard Theatre company. Her singing and acting as Vladimir and Jelly have clearly demonstrated this. Second reason: The press, with very few exceptions, agrees with us in our estimate of Miss Jarbeau's abilities. Third reason: So long as Miss Jarbeau is incompetent to fill the roles she essays honest criticism is challenged, and just so long shall we tell the truth. I do not forget Miss Jarbeau's naive and piquant performance of Hebe in the original Standard company. She made the first decided hit in the operetta—and it endured, for it was never approached by those who came after her. I hope to have a chance to appreciate her in some other light part in the near future.

I think a serious word, even though it comes at Christmas-time, when everyone is supposed to forget the cares and troubles of life, is not inappropriate, and I take advantage of the opportunity to ventilate a pet project that I hope before many months may be consummated. In New York there is no provision made for the care of sick actors. When, as is frequently the case, we read of some poor fellow dying, where careful nursing and proper medical attention might have saved him, our sympathies are aroused, and a number of generous people in the business are ready with their purses to contribute toward alleviating his wants. But the assistance often comes too late. My idea to remedy this matter is this: Let those within the guild who feel disposed give a sum of money, no matter how small it may be, toward the maintenance of a bed in one of our hospitals, which should be occupied exclusively by professionals who are really needy and without means of obtaining proper attention. It would not require much outlay to permanently establish such a bed, and the benefit and good it would accomplish would prove invaluable. Should the project meet with favor, I am sure THE MIRROR would be glad to receive suggestions and give space to a practical discussion of its advantages.

I noticed a card last week from the late Mr. Davey's partner and executors to the effect that the contracts made by the late manager would be carried out in all cases. But Fanny Davenport does not look at it in the same way. She writes as follows: "Mr. Davey's death ends my contract, but I believe his executors are going to try and call it still good, which is impossible. I am ready to assume ALL responsibilities, company and all, but I am not willing to keep a contract made more from the feeling of gratitude I owed Mr. Davey than from business advantage to me; but now he has passed away it is ended." There is no doubt that death under such circumstances ends an agreement of this kind, and unless Miss Davenport desires to renew the contract with Mr. Brooks and the executors she is perfectly at liberty to make whatever other arrangement she chooses. The debt of gratitude to which she alludes above is the kindness she received at the hands of the lamented manager when she was recovering from the effects of the accident that disabled her in Detroit two seasons ago.

I see that Dan Rice has been "converted." What was it that Josh Billings said, that "a man began to preach morality after he had worn out his vices, or his vices had worn out him." Has Dan brought such reproach on his profession as to feel impelled to do penance? I hardly think so. Do you ever reflect that these "conversions" generally seize a man after he has passed the meridian? And how free the other sex is from them? We never hear of a tight-rope walker or danseuse being "converted." A year or so ago I met a retired pugilist and dance-hall proprietor, who had come to New York to have his "reminiscences" published. Comstock shut down on it. Then the fellow said he would try another lay; he would profess religion, and go forth and live well. He knew he could draw crowds on his old stamping-ground in the oil region. And there he is now, preaching on the banks of a stream where once he had moored a dance house between two counties, defying the authorities of both. I've no doubt he's doing well.

The many friends of Mr. James Herne (Hearts of Oak) will regret to learn that deep misfortune has overtaken him. A cat is one of the "properties" of his play, and one was borrowed for the occasion. It was also lost. The owner, a citizen of Indianapolis, has sued Mr. Herne for damages. Another of the "properties" is an eighteen-months-old baby. We hope he may never have the misfortune to lose the baby. There is grave danger, however, for there is no baby attached to the company. The "juvenile" is specially engaged—or, rather, borrowed—at each stand. 'Twere better to lose a hundred yowling cats than that one innocent babe should be mislaid. Mothers have not hearts of oak, but they have claws of steel.

Neil Burgess' Widow Bedott is the "greatest effort of his life." I went over the other night to the pretty Novelty Theatre, in Williamsburg, to see him, and found a large audience assembled. A Williamsburg audience is generous with applause where a performance is worthy, and that night the people stamped and laughed like so many mad things. I don't blame them. I shared in the insanity myself. I couldn't help it. Burgess, as the Widder, was extremely funny. The quiet wit and sarcasm, the ridiculous descents from the sublime to the commonplace, the star's facial expression, the queer things that were said and done—that was what aroused my risibilities, and I had to drink three glasses of hot lemonade (containing nothing but water and the pure juice of the Mediterranean fruit) before I could revive myself sufficiently to cross over the river.

A disease the symptoms of which are an abnormal development of the gall, a rigidity of the muscles of the face, and a fixed glare of the eye, is assuming alarming proportions in New York. The mind is also somewhat affected. Those afflicted hug the delusion that they are entitled to the freedom of the city. They haunt the theatre, the railroad, the hotel, the saloon, the restaurant, and the newspaper office. The disease is said to be incurable. Over a thousand cases in an advanced stage of development were found in the vicinity of the Park Theatre on Friday night.

Bohemianizing is not profitable in New York. At least not with the young man who tackled me the other afternoon in front of a theatre for a loan of fifty cents for a glass of rye-and-rock. He said he had slept part of the night on a bench in Central Park, and that he felt in fact "all broke up." I offered to stand treat, but he confessed then that he wanted the use of the money. This man has been connected with a number of the prominent papers, and is now conducting a weekly publication. He should spend an evening in conversation with Wendell Phillips on the condition of the press.

The other night I noticed W. H. Borst (husband of Adah Richmond), Hayden Tilla, Blanche Corelli, Henri Laurent, Francesco ye tenor, Milnes Hall, and J. C. Kenny down at the Thalia enjoying Seccadet. We may look for several parties on the road with the operetta shortly. "Das ist su dum."

Harry Allen says they are experimenting with oxen on the street-cars in Philadelphia. If they are found not to be too fleet or too spirited, the innovation will take immediate effect.

Successful People.

The Troubadours make clear about $25,000 a year. Their expenses are comparatively light, while their terms are quite high. But they seldom make a bad stand. They are peculiarly fortunate in having an entertainment against which no class harbors a prejudice. The little band started in business on the commonwealth plan, about five years ago, and at the time consisted of Ed. Marble and wife (Katie Wilson), John Webster and wife (Nellie McHenry), Nate Salsbury and Frank Maeder, and even their agent, Charles Crouse, was to receive a percentage in addition to his salary. With the exception of the Marbles, the original organization is maintained. Their first two years was a series of ups and downs, and their future at times seemed so fraught with uncertainty that on several occasions they were on the point of disbanding and accepting stock engagements—which were always open to them, and at large salaries. But a turning point came—at Philadelphia in the late Spring of 1877. From that time it has been simply count the money and divide, until now it is judged that the Troubadours are worth nearly $50,000 each. This will not appear exaggerated when it is known that they receive an average of 60 per cent. of the gross receipts, and play to about $3,000 a week—and this for forty weeks in the year, with expenses scarcely worth mentioning. No, the reader may rest assured that the figures are correct.

The Froliques is another little party of lucky ones. Nat Goodwin, Eliza Weathersby (Nat's wife), Jennie Weathersby, and an "old man" and "singing lady" comprise the party. They made a small fortune last season, and are doing as well on their present tour. Nat gave Ben Woolf of Boston $2,500 for a play, and made $17,000 on it the first season. John Warner, the business manager of the Froliques, receives $150 a week and all expenses—a larger salary than is paid any other individual in the same capacity. The Froliques calculate to clear from $25,000 to $35,000 this season.

Minnie Palmer's Boarding-School (seven people) has struck it rich. It has just started on the road, and is meeting with great success. Their opening week in Boston was very large, and the party has been engaged for a return visit of three weeks. Minnie Palmer, the "bright particular star," is the owner of the piece and controls the business. Messrs. Scanlon and Davenport have a salary and a per cent. of the profits. Time in January is taken up in Chicago and Cincinnati.

John P. Smith's Tourists in a Pullman Palace Car (nine people) is a larger and more expensive organization than any of the above. John P. Smith, William Mestayer and Mr. Key are interested in the profits, which are very large. They have played to more money this their initial tour than any similar organization in its first season out. Should the average continue, the party will have $50,000 as the result of a year's work.

"Mashed" on Minnie.

A Syracuse youth is so "mashed" on Minnie Palmer that it will take all the salt in the town to save him. Minnie's Boarding-School struck the town last week, and the smitten youth gushed forth in the following stanzas in the Sunday Times:

She all the rage
Upon the stage;
Her manner's so beguiling;
Her music laugh,
Her pretty chaff,
Her happy way of smiling.

And O! her eyes!
Her gentle sighs,
This petite, lovely charmer!
Do angels frown
When they look down
On you, sweet Minnie Palmer!

Col. Filkins' Quick Despatch.

That was very quick work that Col. Robert Filkins did last week, after the Port Huron fire. The wardrobe and scenery of Haverly's Juvenile Pinafore company was totally destroyed in the conflagration. It was necessary that the performance, as advertised, should be given the succeeding night in London, Ont. Col. Filkins procured cloth and materials as soon as the stores were opened in the morning, and telegraphed ahead to London to have twenty-five sewing-machines and operators in readiness on the arrival of the company. During the journey of sixty miles everybody, from the manager himself down to Tommy Tucker, the Midshipmite, set to work cutting, snipping, basting, stitching, and fitting. At eight o'clock everything was ready, and the curtain was rung up on time, the entire wardrobe having been replaced in twelve hours. Everything that Haverly is connected with seems to possess the happy quality of surmounting and conquering all interposing obstacles.

The Juvenile Pinafore is rapidly crushing all its infantile rivals. Murphy's Baby Pinafore closes this week; Lehmen's Juvenile company finish Christmas night; Mrs. Candee closed at Erie the other day. This leaves the field entirely clear for Haverly's precocious young ones, who will then be the only attraction of the kind on the road. They have been successful everywhere, and C. R. Gardiner is now filling dates for them for the balance of the season.

"Fairfax."

Bartley Campbell's new play, Fairfax, will be produced at Abbey's Park Theatre in this city on Monday next. The Boston critics speak of it as a great success and give its author an unusual meed of praise.

The story at the first glance would seem rather commonplace, but Mr. Campbell has succeeded in weaving his materials into a highly interesting drama. Fairfax is a well-constructed drama. It has some exciting situations, many really brilliant and witty passages, and is likely to have a long run in this city. Mr. Abbey's company is a strong one. Mrs. Agnes Booth and Frederic Robinson play the leading parts. They were well received in Boston.

A Card From Minnie Cummings.

EDITOR NEW YORK MIRROR:

DEAR SIR:—An article has been published in several papers through the country, connecting my name with that of Pat Rooney. I can happily state that it does not contain a word of truth. My only knowledge of Mr. Rooney, excepting seeing his name in the papers, is simply this: As I was leaving the hotel at Steubenville, Ohio, for Cincinnati, I was encumbered with twelve trunks containing my wardrobe. Desiring to get professional rates for extra baggage, I asked the clerk of the hotel where the general ticket agent could be found. I was informed that he could only be seen at Columbus, Ohio; but that as Mr. Rooney with his combination would start from the depot at the same time, he could arrange for my baggage without any difficulty.

For this purpose alone the clerk sent Mr. Rooney into the parlor, where I spoke with him for about five minutes concerning my baggage. I wrote no note to him, nor did I see Mrs. Rooney. The report is utterly false. Very truly, MINNIE CUMMINGS.

The Variety Theatres.

An unusual activity has been apparent among the managers of our city variety theatres during the past week in procuring extra talent for their holiday bill.

Manager Aberle of the Eighth street theatre will celebrate the first Christmas festival of his new house by presenting a double bill, in which appear Sid C. France in his sensational drama called Dead to the World, and Lina Tittenborn, supported by M. W. Fiske, in her Tina, the Milk-Vender; the olio is also an excellent one for the week, and good business is a certainty.

Among the East-side theatres the rivalry among the managers is particularly noticeable this week, and a good performance at each house is, of course, the result of their efforts to overreach one another in their anxiety to attract patronage. At the Volks, Manager Gieselberg inaugurates the Christmas week under flying colors, and such a melange of novel and entertaining material is found on the stage that one must see and enjoy for himself—it would take too much space to enumerate all the pleasant features of the entertainment offered.

One block above, Manager Donaldson's genial face is seen at the box-office window of the London. Here the Murphys, Shannon and Mack are having a good time in their Murphy's Christmas, ably supported by the stock company in their endeavors to make a merry Christmas for the crowds who throng the theatre at every performance. Bobby Newcomb is here this week; so are Delehanty and Hengler, Harry Bennett, the Peasleys and hosts of other favorites.

Harry Miner's Christmas holiday attractions are many and varied. Such an array of names appears on the bill that one wonders where Mr. Sheldon, the popular director of amusements, finds a place for them; but he does it, and places the Carrolls in their Niches from Nature at the head of the list; then he follows that with the Richmond Sisters, Guy Linton and Lucy Adams, the Daytons, Ida Morris and about twenty-five more. The Naiad Queen, a spectacular drama, completes the performance. Extra matinees are to be given at all the variety theatres in the city, and immense business is anticipated.

—Minnie Farrell goes to Europe in the Spring.

—The members of H. J. Sargent's Contempt of Court party have received notice that the company will be disbanded in two weeks. It is whispered on the Square that salaries are behind.

—Edward Warren begins a tour at the Harlem Music Hall Jan. 13th. The company, which is a strong one, includes Mrs. E. L. Davenport, Edward Warren, Clara Dudley and Marion Belmore.

—The Strakosch Opera company sing two nights at the Brooklyn Academy of Music, Jan. 24 and 31. The troupe created a favorable impression there last October, although they met with poor business.

—Lawrence Barrett has accepted the management of the California Theatre. The stockholders give him six months' rent free, and deposit $5,000 to his account to secure him against loss. The season begins June 1, 1880.

—Agnes, a Southern belle and heiress, will be the emotional role assumed by Minnie Cummings, in her new play, Suspected. Cynthia, a colored slave to Agnes, a strong character part, will probably be played by Jennie Yeamans.

—It is rumored, on very good authority, that Dion Boucicault, after January 19, will again have control of Booth's Theatre. Oakes Ames, the present owner, will be a silent partner. A new stock company, it is said, will be engaged.

—There is some prospect of the entire Philadelphia Chestnut company (which includes some of the finest acting talent in America) appearing at Haverly's Brooklyn Theatre in Rosenfeld's Dr. Clyde, after the play has finished its run in Philadelphia.

—Minnie Cummings will soon begin a tour under the responsible management of Frank Uffner, George Middleton, and J. L. Toole. A good company will be engaged, fine printing and wardrobe secured. Miss Cummings' new emotional drama, Suspected, will be the attraction.

—Professionals always favor the Bound Brook route to Philadelphia because of its quick transit and comfort, and the central location of its terminus at Ninth and Greene streets, in the heart of the city. The politeness and courtesy of its officials to patrons has become proverbial, and is in itself, aside from the other attractions of the road, an inducement to travelers.

—Bartley Campbell's play of Fairfax has made a great hit at Abbey's Park Theatre, Boston. He will produce it at the Park here next Monday night. This is the play Lester Wallack refused to bring out last Spring, after signing a contract with Mr. Campbell for its production. He broke the contract on the ground that Mr. Campbell had introduced too negro characters, and he thought it a detriment to his house to allow a "black" to appear on its stage. He wanted the characters "bleached," but this Mr. Campbell refused to do, so Mr. Wallack lost the opportunity of producing the piece, which will perhaps, under Mr. Abbey's management, make the success of the season.

BALTIMORE.

Academy: Emma Thursby in concert 18th, assisted by Emily Winant contralto Franz Rummel, pianist; Adamowski, violinist, and Louis Blumenberg, 'cellist.

Ford's: The Oates Comic Opera co. in The Little Duke, The Pretty Perfumer, Girotle and Grand Duchesse. The co. is a much better one than it has been for some time, and the agent reports large business through the country generally. Business here very good. This week, On the Pacific With Innocents Abroad. George Denham, Mrs. Germon, Robert Downing and Ford's Comic and Juvenile Opera cos. will take part. It is written by two of John T. Ford's daughters.

Holliday: The Rankins, in The Danites. The co. is a very satisfactory one, though not as good in some respects as heretofore. W. E. Sheridan gave a fine performance of the Parson, and Ben Maginley was excellent as the Judge, while Frank Budworth was only fair as the Chinaman. Business only fair. Next week Kate Claxton, in The Double Marriage and Two Orphans. 27th, Rice's Evangeline.

Front: Lillie Hall and Charles Fostelle in Hassanbad and variety. Business good. This week, W. H. Danvers, in The Red Avenger; Wills and May, Goldie, Steele and Sallie St. Clair, Belle Fairmount, Fred Roberts, and others. Central: Watson, Ellis and Kernell's Star troupe in an excellent programme, to immense business. This week E. T. Goodrich, in Grizzly Adams; Emerson Clark, and Daly Bros., Sparks Bros., H. G Lambkin, Charles Howard, and others. Maryland Institute: 22d, Geo. Kunkel, Adele Clarke, Eva French and others, in Uncle Tom's Cabin.

WASHINGTON.

National Theatre: Haverly's Chicago Church Choir co. drew fair houses last week considering the fact that our people have had just about all the Pinafore they can stand. This week, Rice's Evangeline. Next week, Kate Claxton and Two Orphans and Double Marriage. Strakosch Grand Opera Jan. 5.

Ford's Opera House: The Weathersby-Goodwin Froliques convulsed crowded houses last week with Hobbies. Jennie Weathersby, as the ballet, was "too awfully funny." Nat Goodwin's imitations brought down the house. Alice Oates this week, in Little Duke, Pretty Perfumer, Grand Duchess and Girofle-Girofla. The Innocents Abroad 29th.

Lincoln Hall: Emma Thursby was greeted by a large and enthusiastic audience 17th, and was recalled again and again. She was assisted by Emily Winant, Mr. Blumenberg, Adamowski, Franz Rummel and George Colby, under management of Maurice Strakosch.

Theatre Comique: The attractions announced for this week are: Kit Carson, Jr., in The Maniac Hunter; Conway and Farrell, El Nino Eddie, Mabel Pearl, Miss J. Warner, Reynolds and Cogill, Sharpley and Carroll, and Jake Budd in The Two Tramps.

There was a very pleasant concert at the Congregational Church 19th, by Prof. Bischoff, Edith Abell, F. Bernard, the Georgetown Choir and Minnie Ewan, a promising young soprano of this city. The Philharmonic Society appears at this place to-night in The Messiah, assisted by Abbie Carrington, Octavie Gomien, Frederick Harvey, Franz Remmertz, W. Waldecker and Dr. J. P. Caulfield.

MOBILE.

The opera fiasco caused the theatre to remain closed last week. 19th, Maggie Mitchell opened to fine and fashionable house in Fanchon. Lorle matinee, 20th, good; and Pearl of Savoy at night.

Max Maretzek's break-up left open dates 22d, 23d and 24th. Bowers-Thompson comb. anticipate their engagement one day in consequence, opening in Lady Jane Grey Christmas eve. Christmas matinee they play Mephistopheles in Petticoats, and night Court and Stage. They stay six performances, but nothing else named on bills yet. 29th, Buffalo Bill, for three performances. Kate Thayer opens against him at Temperance Hall, and the Juvenile Pinafore, Salsbury Troubadours, Wallack's co. and Katie Putnam were all after same dates at Theatre. 31st, no drama, as the "Cowbellions" always use the house for mystic pageants. Rest of New Year week (Jan. 1, 2 and 3), Tony Denier's Humpty Dumpty for five performances. John T. Raymond comes 5th and 6th. Maggie Mitchell goes from here to Galveston; Buffalo Bill to Montgomery.

CHARLESTON.

Kate Thayer to a fair house on 17th. Manager Barron has Soderer & Ball's Dissolving Views for Christmas week. Katie Putnam is booked for 29th, 30th and 31st; Louise Pomeroy Jan. 1, 2 and 3. January is booked with the best attractions in the country.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

here. 19th and 20th, with Saturday matinee, Minnie Palmer appeared in her comedy of Minnie Palmer's Boarding-School, to fair houses. 24th and 25th and Xmas matinee, Haverly's Mastodons will appear at Wieting's. Jan. 3, the Boston Ideal Opera co., afternoon and evening.

AUBURN.

Opera House: 15th, the Berger Family and Sol Smith Russell; fine entertainment, large audience. Academy: 18th, Ida Vincent's (so-called) English Blondes made a show of themselves to a small audience of males. Item: Oliver Doud Byron 29th, and Jane Coombs New Year's night.

OSWEGO.

Jane Coombs in The Lady of Lyons, 17th, to a poor house. She opened a new opera house in Pulaski 18th, playing three nights. Troy 25th and 26th. 29th, Den Thompson. 30th, Mary Anderson. Item: Xmas week we will be afflicted with local amateurs on two nights.

ONEIDA.

Conroy's: Oliver Dond Byron booked for 30th. Devereaux's: Nothing doing past week. Item: Oneida has two of the finest opera houses in Central New York, and scenery to correspond. First-class shows always draw large crowds. Let us have more of them.

BINGHAMTON.

Nothing doing the past week. Mary Anderson appears 26th in Evadne. The Big Four Minstrels are billed for 27th.

OWEGO.

The popular Big Four Minstrels will be here 29th.

Connecticut.

HARTFORD.

Roberts' Opera House: The past week was a peculiar one, in that we had the extremes of the show business, so to speak, before us. On the 17th Victoria Loftus showed up her troupe of Mastodons — antediluvians we should call them—and we freely say it was the worst show ever seen in Hartford. On Friday, on the other hand, the Boston Ideal Opera co., under the management of C. H. Smith of Fall River, gave us one of the best entertainments of the season. It was the first production here of Fatinitza, and such names as Adelaide Phillips, Mary Beebe, M. W. Whitney and W. H. Fessenden secured them a full house. Of the opera there is no need to speak, but the singing and acting was perfect. This co. gave Pinafore and Fatinitza on Saturday in Providence, and this week play in Brooklyn, under Thompson & Hill. Closing there, they play 29th in New Haven, and then make an extended tour in the West, covering some five weeks, before returning to New England. This week we have the Philadelphia Church Choir on Monday and Tuesday in The Smugglers, and the Haverly Church Choir on Christmas for two performances of Pinafore.

New National: Business has been fair, though several changes in the cast of Sir Joseph Weissbeer marred its drawing qualities. Departures: Yank Adams and Fred Warren, to Boston; Irene Santella, Frank Lewis and Hines and Blossom, to Providence. New people: Mullen and Magee, Carrie Lewis, Morris Brothers, Dave Reed, Minnie Rainforth, Ned Campbell, Harris and Wood, Alice Gleason and Chas. H. Yale, who will put on the laughable burlesque of The Magic Slipper.

NEW HAVEN.

John McCullough played Virginius to fair business, 17th. He was supported by Fred Warde, whose fine acting added greatly to the performance. Grand Opera House: The Victoria Loftus Mastodon co. are booked for 22d and 23d. Lester Wallack's co. plays Captain of the Watch for Christmas matinee, and in the evening Woodcock's Little Game. The company visited our city a few days since, and made a good hit in My Awful Dad. Pearl Eytinge as leading lady has left an impression in our Eastern towns not soon to be forgotten. 29th, the Boston Ideal Opera co. in Fatinitza.

Coe's Opera House: Oofty Gooft's Under the Gaslight. Haverly's Church Choir Pinafore co. is expected 27th.

WATERBURY.

City Hall: 16th, Victoria Loftus co. gave about the worst show we ever saw. Gorman's Church Choir Pinafore co. were billed for 17th, but at the last minute telegraphed they couldn't come. Coming: 25th, Haverly's Church Choir Pinafore. They will probably draw a big house. Jan. 1, B., W., P. & W. Minstrels. Comique: Business was better last week than at any week since the hall was opened. Stage manager Heeney has lett us and gone to Springfield. Jimmy Emerson is acting stage manager for the present. The co. are Sullivan and Smith, the Emersons, Maude Florette, La Petite Ida, and Blanche Austin.

Rhode Island.

PROVIDENCE.

Opera House: A very satisfactory week was the past, both in the way of attractions and business. Lester Wallack drew large and fashionable audiences both nights of his appearance. Reeves' Park Garden co. returned to sing for the Police Association benefit 18th. They take the road again 25th. John McCullough, supported by F. B. Warde, Kate Forsyth and a very good co., came 19th and 20th. Othello, The Honeymoon and Spartacus were given before large audiences. 22d, for one week, the Criterion Comedy co. in Our Daughters and Freaks. 29th, Haverly's Church Choir co.

Low's: The Georgia Minstrels gave a good show to poor houses. Ideal Opera co. of Boston, 20th, were received by large audiences. Pinafore for matinee; Fatinitza evening, to an overflowing house. 22d and 23d, the favorites, Barlow, Wilson, Primrose & West's Minstrels. 24th and 25th, Josh Hart's Howard Athenæum co. from Boston.

Theatre Comique: New for this week—Miranda Sisters, Hines and Blossom, Frank Lewis, Billy Maloney, Mabel Gray, Daisy Remington, Harry Scott, Irene Santella. Many of last week's favorites remain. Squabbles; or, Americans Abroad, will conclude the bill.

NEWPORT.

The Fisk Jubilee Singers appeared at the Opera House Saturday evening before a fair audience. They are the original singers from Nashville, Tenn. Jan. 13, Mary Anderson: 15th, Harry Bloodgood; 19th, Pat Rooney; 20th, Alice Oates.

Massachusetts.

LYNN.

Music Hall: The California Minstrels did well here 20th. Announcements are: Boston Theatre co in Drink 29th, Barlow, Wilson, Primrose & West's Minstrels 27th, Streets of New York, by a snap co., 30th.

BOSTON.

The good people of Boston are now getting themselves in order for the coming holidays, and, to judge by the display already made by the managers in their great variety of pictorial printing, there will be no lack of novelties, in the way of amusements, to tempt the nimble coins from the pocket of the wayfarer. With such attractions as Enchantment, Humpty Dumpty, Our Girls, The Tourists, and with all the minor attractions, one cannot help but be pleased and gratified at any of the theatres to which his taste or fancy leads him, and managers must see in the accumulation of substantial dollars the people's appreciation of their exertions to please and to do well what is worth doing at all. And as I have referred to the public's appreciation, I wish to take up more space than I am allowed in a few words upon theatres and artistes, as one cannot pass a day in the society where theatrical matters form a staple of conversation without hearing that the theatre is no longer what it once was; that the actors of the day cannot compare with those who charmed our sires. These censures really amount to this and no more, that public taste has been suffered or made to change, and that the repertoire has not altered with it. Without going back to the days of the Kembles, Edmund Kean, Forrest, or of Junius Booth, we may look at bygone casts of many of Shakespeare's plays, and at once fully and freely admit that we could not pretend to anything like such strength in any theatre at the present time. Not many years ago, in this city, one company included James Bennett, Geo. Jordan, John Owens, Henry Wallack, Mark Smith, John Brougham, Dan Setchell, W. H. Norton, C. R. Thorne, Jr., Mrs. Barrow, Fanny Morant, Mrs. E. L. Davenport, Charlotte Thompson, Laura Honey, Mrs. W. H. Smith, Mary Carr—all of them well qualified to take the lead. Such an array of talent is undoubtedly difficult now, but the death of certain kind of actors does not denote in any way that the number of artistes who ornament the stage is reduced. It may be admitted that a play of Shakespeare's could not be cast as powerfully in any theatre at the present time, as was possible at the old Tremont Theatre, or later at the Boston Theatre when Thomas Barry was its manager. But it by no means follows that the histrionic capacity of to-day is to be tested by such a fact. As a matter of art, one may look back with regret upon times which called into activity, on behalf of the stage, the pens of such dramatic poets as Knowles and Bulwer, but it is not because the era does not produce similar works to theirs that I will say—or indeed ought to suppose—that the ability to compose such an elevated form of dramatic literature no longer exists. Neither will I assert that the fact of actors' mind, being attracted in a new channel as regards their profession, is a proof that it is the only one for which they are qualified. I might, in parenthesis, mention the names of many actors whose qualifications for the highest class of legitimate performances are beyond dispute; but for the present I prefer allowing that argument to wait. The stage is at all times more or less the mirror of its age. So, if the public be cynical and cold and ever too ready to check poetry with a sneer, and searing romance with a realism almost rendered artificial by its exaggeration, may it not expect to find its commonplace existence held up to them for their egotistical admiration? But really the dramatic contemporaries have done more than this; they have, as far as possible, given some character coloring—light and shade—to this panorama of people who offer but little contrast with each other. It was their faithful portrayal of society that commanded the success with which modern comedies were formed. The plots were slight, and they held the mirror up to nature, and those who looked admired. But this was not the author's work alone; the actors and actresses have to fully contribute their quota before the true and actual presentation of life—passing as they reflected it—could be complete. I have thus led up to one of the facts I wish to prove—namely, that the stage is as fertile in clever artists as it has been. You may direct their talent in a way that some may think unworthy, but it is there for all that. In conclusion I may unhesitatingly express my belief that whether I take into account the talent of our actors and actresses, the enterprise of our managers, or the patronage of the public, the stage was rarely, if ever, in a more prosperous condition.

Our Girls at the Boston Museum has met with fair success. The piece is absolutely unconventional and its situations far from being led up to seem to come about of themselves, the treatment is delicate but never weak, and the language bright, crisp and refined; the characters are clearly drawn, and their prospective so well preserved as never to bring a minor part into undue prominence. That some of the conversations would do were their brightness and daintiness marred in acting. The manner in which the play was performed at the Museum was, however, so good as to bring out all the beauties and witticisms of the text, and thus to keep the interest always at a high pitch. Mr. Barron gave a fine impersonation of Potter. He entered thoroughly into the shades of the part, and gave as fine and natural a representation as the most critical could wish to see. Mr. Warren as Clinch duplicated his artistic triumph as Herr Weigel. He made up for the part with great naturalness, and performed as only a finished artist could. Mr. Haworth has done nothing better during his engagement here than Toby. Annie Clarke as Clara, May Davenport as Mabel, and Mrs. Vincent as Mrs. Clinch, all deserve commendation. Our Girls is mounted very prettily, and success warrants the management to announce them until further notice.

The largest audiences gathered in the Globe Theatre since The Black Crook, assembled there last week to welcome back Evangeline. I can safely say that Evangeline is the most attractive burlesque ever presented in this city and the time, money and talent expended upon it warrants it to a hold upon the stage until eternity. Louise Searle and Dora Wiley as Gabriel and Evangeline sing a number of pleasing songs, and do some fairly good acting. Mr. Golden will make his mark in the profession, as he has a great amount of talent, but he must restrain from imitating. His facial expression and gesture shows too much of W. H. Crane to write that LeBlanc was well done by Mr. Golden. Mr. Fortesque gives a capital impersonation of Catherine, and displays one of the most suggestive make-ups of the stage. The support afforded by the remainder of the co. was generally respectable. This week, Enchantment, with its ballet, chorus, gorgeous scenery, paraphernalia, etc., from Niblo's Garden; also Blanche Corelli, Kate Meek, Amy Lee, Sadie Bigelow, Henri Laurent, W. H. Lytell, B. W. Turner, N. H. Fitzgerald, and many others whose names are unknown in history. A large business is positive, as the house is nearly sold for all the week.

Fairfax's reception at the Park, although by no means anything like as warm as My Partner, must still have been gratifying to Mr. Campbell. The Park co. found characters conveniently suited to display their varied talents to the greatest advantage. Sydney Cowell's Diana was an unusually fine performance, even for that charming lady, and Tom Riggs was very funny as Mose. Fairfax was withdrawn on Saturday to make room for Humpty Dumpty, which, in consequence of the great preparations required for its production, its initial representation was deferred until Tuesday evening, and no performance was given at the Park on Monday night.

The five performances given at the Gaiety Theatre made up a week which will become memorable in the theatrical history of the city. The Tourists had never been seen here, and the co., too, was nearly new throughout, there being but one member with whom the audience was professionally acquainted. And speaking of the audience, a more fashionable one has not been seen in Boston (grand opera excepted) since the days of the old Adelphi, when Morlacchi and Blasina turned the heads of all of us. Last week society turned out en masse, and Beacon and Mt. Vernon streets were well represented, and aside from this, hundreds have been turned away nightly, unable to find even standing room. Of course The Tourists as a play is exceedingly thin in construction and dialogue, and not much further removed from the same condition as many affairs of like characterization. The fun is of the wildest, most extravagant and mirthful of its kind, affording excellent opportunity in introducing some clever characteristic sketches, pleasant singing and dancing, sprightly dialogue hits at the follies of the day, and pictures of all sorts of life. The characters represented by William Mestayer are done with great humor and truthfulness, and he easily led the co., as usual. Mr. Bruno made a great hit, his act of the Admiral receiving several encores nightly. Mr. J. N. Long, as the Valet, also gave a performance of great merit. Rosa Cooke delighted everybody by her singing. Her voice is a mezzo-soprano of fair range and of unusual "carrying properties," and many of her high notes are penetratingly brilliant and beautiful, and her style, as a whole, is broadly effective. Jeannette Reifferth is also to be complimented for her acting, and her singing was very meritorious. In conclusion, I would state that the balance of the co. are all good, the piece is well put on the stage, and the audiences so far have been among the largest ever seen at the Gaiety. Manager John P. Smith of The Tourists, and Wentworth of the Gaiety, announce The Tourists for two weeks more.

The same old story at the Howard, houses crowded every night and the managers delighted, etc. This week a splendid holiday bill is offered, full of excellent features. A new Christmas pantomime, called A Trip to the Moon, will be produced. Yank Adams gives an exhibition of his skill. Curry and Hall, Hogan Brothers, Elsie Kruger, W. A. Huntley and Georgie Kane will appear in their several specialties, and Maloney's Trip to Cohasset is to be produced.

The scene at the opening of the New Novelty Theatre was brilliant indeed. An immense audience filled the house in every part, and on every hand were to be heard the expressions of pleasure at the improvements made in the manager's liberal fashion. The colors harmonize most agreeably with their surroundings. The act drop is one of the prettiest I have ever seen, and Orrin C. Richards is entitled to great praise for his efforts. The piece was Robertson's Home, and the cast included: Alfred Denisson, Sir Randal Roberts; Capt. Montraffe, J. N. Lanergan; Mr. Davison, J. H. Howland; Bertie, W. C. Cowper; Mrs. Pinchbeck, Emmie Wilmot; Lucy, Amy Ames; Dora, Lillie Ashby. Emmie Wilmot and J. N. Lanergan carried off the honors of the piece, both artists receiving great applause for their fine acting. Sir Randal Roberts was fair as Alfred, and Lillie Ashby and Amy Ames excellent. Messrs. Howland and Cowper were very good. This week, Naval Engagements, Loan of a Lover, Follies of a Night and the Irish Heiress constitute the programme.

The Boylston Museum comes to the front with an attractive bill, embracing the burlesque, Beauty and the Beast, Female Minstrel Scene, and first appearance of W. J. Stanton, late of the Froliques.

SPRINGFIELD.

Barlow, Wilson, Primrose & West's Minstrels 15th, to good business. The Ideal Opera co. in Fatinitza 18th, to fine business. This is the finest opera troupe that has been seen here for some time. Their rendition of Fatinitza was indeed excellent. They came under the management of C. H. Smith of the Fall River Academy of Music. Lester Wallack 20th, matinee and evening, in My Awful Dad. Light houses. His troupe was very fair. This week we have Gorman's Church Choir co. in The Smugglers 24th. Victoria Loftus Mastodon Blondes 25th.

LOWELL.

Music Hall: 15th, C. L. Davis in Alvin Joslyn to a fair house; poor show. Emma Vern, who is billed as the "great emotional actress," is very tart and amateurish. Salem, 16th; Biddeford, Me., 19th and 20th. Huntington Hall: 16th, Boston Ideal co. in Fatinitza, under the auspices of Franklin Library Association, to large and fashionable audience. This is the most complete organization that has ever visited us. Music Hall: 20th, Under the Gaslight.

GLOUCESTER.

The Murphy Juvenile Pinafore 16th, to slim business, and we now hope the management is satisfied that the public are tired and sick of this wretched bore. Under the Gaslight was put upon the boards 18th, by the Oofty Gooft co., and it were a pity that so small a number of our public only were permitted to witness the performance. The California Minstrels, with Cool Burgess, 22d, John S. Moulton brings George Milbank and a vaudeville co. 25th.

SALEM.

Mechanic Hall: C. L. Davis, supported by Emma Vern and a rather weak co., played Alvin Joslyn, to paying business, 16th. The California Minstrels drew a fair-sized house 19th. Announcements are: Charles H. Thayer's co. in Streets of New York 25th, Barlow, Wilson, Primrose & West's Minstrels 26th, and Boston Theatre co. in Drink Jan. 2.

HAVERHILL.

13th, California Minstrels, with Cool Burgess at the head, appeared here to an immense house, and gave a fine show. H. R. Hogle joined them here and acts as press agent. Your correspondent is indebted to him for courtesies extended. 19th, Murphy's Miniature Pinafore.

TAUNTON.

Barlow, Wilson, Primrose & West's Minstrels will have a big house Xmas eve.

New Hampshire.

CONCORD.

White's Opera House: 8th, C. L. Davis and co. in Alvin Joslyn, a curious conglomeration of weak and trashy dialogue, ridiculous situations and bits of Joshua Whitcomb, yet withal containing a good deal of fun. Mr. Davis is having a new play written for him, and he needs it badly. Bloodgood's Minstrels are billed extensively for the 29th, and will probably have a crowded house. Henri Blaisdell, musical director of the defunct Boston Opera co., has returned to town minus his salary to the tune of $250, and out of an engagement in the middle of the season.

MANCHESTER.

Smyth's: The Oofty Gooft comb. gave the poorest show of the season, 16th, to a fair house. The play was Under the Gaslight. The Alvin Joslyn co. pleased a large audience, 19th. Mr. Davis, as Uncle Alvin, kept the house in good humor. Harry Bloodgood's Minstrels 27th. The New Orleans Minstrels are coming Jan. 1.

PORTSMOUTH.

California Minstrels gave a good show to a $275 house, 15th. Cool Burgess is a favorite here. 17th, Under the Gaslight comb., to a very poor house—the worst of the season. The show was miserable. 22d, Baird's N. O. Minstrels

Maine.

BIDDEFORD.

Baird's New Orleans Minstrels 17th, to large and enthusiastic audience. No doubt their success was largely due to the management of their gentlemanly agent, Charles E. Cook. The California Minstrels 18th, to good house, many being drawn out of curiosity to see Cool Burgess, who kept his audience in the best of humor, and fully sustained his reputation for being a "funny" man. Harry Bloodgood changed date to Jan. 6. Item: The NEW YORK MIRROR is selling like hot cakes here.

New Jersey.

NEWARK.

Grand Opera House: Baba, which was to have been played all last week, was interrupted on the second night by the Sheriff, who siezed all the scenery, costumes, etc., at the instigation of Manager Gray. On Christmas matinee and evening The Two Orphans will be played, with Nina Varian as Louise, and Meroe Charles as Henriette. New Year's Day and evening, the Criterion Comedy co. in Freaks and Our Daughters. Alice Oates underlined.

Newark Opera House: Gus Williams with Our German Senator, played to a good house, 18th. The play was heartily enjoyed. Of course Mr. Williams is the central point of interest, and makes lots of fun for his audiences, but he is not an artist in his profession; he lacks many accomplishments that go to make an actor. Hudson Liston, who plays the Judge, is an excellent comedian, and gets a great deal out of a small part. One bad feature of the whole performance is the rapid manner in which they dash through it; points are lost to the audience, and many of the speeches are inaudible. Florence Baldwin played Louise Granville, for some unexplained reason, in place of Maggie Arlington, and played it well. Emerson's Minstrels drew full houses 19th and 20th. They attempted a matinee 20th, but did not play, as the attendance did not warrant it. 22d and week, The Black Crook is to be produced, under the direction of the Kiraltys. Jan. 1, 2 and 3, Gus Phillips. Haverly's Minstrels underlined.

Waldman's: The following are the attractions for this week (22d): Sheehan and Jones, Mabel Harcourt, Charles Redmond and Harry Bennett, Wilkinson Brothers, Minnie Lee, Georgie Blake and Mlle. Cerito. H. J. Byron's domestic drama, Daisy Farm, every evening and Christmas matinee. Effie Johns is scoring a success in this play, which accounts for its continuance on the boards another week.

JERSEY CITY.

Gus Williams played three nights last week to large business in Our German Senator, under John Rickaby's management. His piece is funny, although the introduction of a number of the Dutch comedian's old gags and songs might happily be done away with. Last night the New York Park Theatre co. opened in Engaged, to a light house. It seems incredible that the taste of the Jersey City public is so little developed that it cannot appreciate a worthy performance, and wont test their ability to pass judgment by going to see good attractions when they are presented. Wednesday night, Champagne and Oysters and Old Love-Letters will be put on; Friday A Fool and His Money, and Saturday Crutch and Toothpick.

PATERSON.

Christmas afternoon and evening, Streets of New York, with Charles R. Thorne in the leading role. Christmas eve, Watson, Ellis & Kernell co. 30th, Emerson's Megatherians. New Year's night, Our Boarding-House, under same management as Christmas company. Jan. 3, Criterion Comedy co. in Freaks.

Pennsylvania.

PHILADELPHIA.

Academy: 22d, Maurice Grau's French Opera co. began a two weeks' engagement. Repertoire for the week: La Fille de Mme. Angot, La Perichole, Girofle-Girofla, La Grande Duchesse, Barbe-Bleu, and Les Cloches de Corneville.

Walnut: Emerson's Megatherians opened on Monday evening to a fair house. They remain one week. Monday next, John McCullough.

Arch: Mr. and Mrs. McKee Rankin for two weeks in The Danites. They are ably supported by W. E. Sheridan and a strong co. The Danites has always drawn full houses, and the present will no doubt be a successful engagement. Jan. 5, Gus Phillips.

Park: Gus Williams and co. commenced an engagement on Monday, appearing in the comedy of Our German Senator. Handsome scenery has been provided for the piece.

Broad: Second and last week of the Gotthold comb. Monday and Tuesday The Octoroon will be repeated; balance of the week, Uncle Tom's Cabin. 29th, Sothern.

Chestnut: Wives has drawn so well that it will be repeated this week.

North Broad: Monday, Tuesday and Wednesday, F. L. G. will receive its last representations, and for the rest of the week Mme. Angot's Daughter.

Wood's Museum: Lillie Hinton, who lately was very favorably received, reappeared on Monday as Dot in Cricket on the Hearth. Performed at daily matinees also.

New National: After five years' absence Rose and Harry Watkins reappeared in this city on Monday in Trodden Down; or, Under Two Flags, supported by Amy Lee and a good co. 29th, Pat Rooney's comb.

Eleventh Street Opera House: Crowded houses every night. Grand Central: Kelly and Ryan, Marlow and Mealy, the three Milo Brothers, Charles Reynolds, Charles Glidden, Bernard McCreddie, Minnie Gough and Edith Lyle are billed for this week. Standard: Minnie Jackson, Lillie Ellis, Harry and Blanche Morton, Dick Sands and Munroe and Perry are the new attractions. Miller's: Andy Showers, Leslie Brothers, Fletcher and Lynch, Paddy and Ella Murphy, Geyer and Mackie, Charles Frey and Florence Marshall are new arrivals. Alhambra: New—George and Marie Nelson, Landis and Steele, Redmond Clifton, Emma Leon and Daisy Kernell.

Items: Mr. Abbey has accepted Mr. Goodwin's terms, signed all papers, and closes at the Park the last of January.—John Hoey, father of George Hoey of the Chestnut, sent a magnificent display of flowers for the decoration of Gen. Grant's parlors at the Continental Hotel.—Fox will remain at the Standard three months. The auditorium is fitted up with temporary benches and lights.

PITTSBURG.

Opera House: Neil Burgess, in the Widow Bedott, closed a week's business 20th. As the sly old widow Mr. Burgess was intensely humorous, and his many ludicrous situations during the play elicited frequent and hearty applause. The support was good, Mr. Stoddart deserving especial mention for his admirable rendition of the part of the hypocritical old Deacon. 22d, Frank Chanfrau and wife. 29th, Annie Pixley, in M'liss.

Library Hall: Perhaps the dramatic event of the season thus far was the debut of Lillian Spencer 19th. The performance consisted of acts and scenes from Camille, Romeo and Juliet and Deborah. The lady undoubtedly possesses dramatic talent above mediocrity, but her acting, as yet, is merely mechanical and lacks expression. In the several scenes in which she appeared she was utterly devoid of facial expression. She impressed one with the belief that, instead of entering into the spirit of the character, she merely acted it. Miss Spencer may overcome her shortcomings by study. She has the ability to become a good actress if she only begins rightly. 22d, Lawrence Barret and co., one week.

Williams' Academy: Co. for week of 22d: Niles and Evans, Flora Moore, the Dockstaders, Sellon and Burns, Millie Germon, Laura Russell, Williams and Sully, Williams and Pickert, D. B. Emery and Andy Collum. Business good.

Trimble's: Business fair during past week. Opening 22d, May Fisk's Blondes. Items: R. M. Carroll and sons passed through the city 17th.—It is rumored in dramatic circles that J. H. Haverly is looking for a site in this city on which to erect a theatre. Don't do it, Mr. Haverly; past experience has demonstrated the fact that Pittsburg will not support two first-class houses.—The Old Fourth Avenue Variety Theatre has been transformed into a temperence tabernacle.

BRADFORD.

Opera House: Haverly's United Mastodon Minstrels 18th and 19th, to big business. Receipts for the two nights estimated at $1,300. The Big Four Minstrels, Waldron, Smith, Morton & Martin, billed for Jan. 1. Milton Nobles in The Phœnix 9th, Kate Claxton in The Double Marriage 10th, Dillon & Blaisdell's comb. booked for 16th. They will make the Oil Circuit, under management of Wayne & Reis. Candee's Juvenile Pinafore co., billed for Dec. 20, cancelled. The co. broke up at Erie, the members returning to their homes in Syracuse. Business through the circuit with them was good.

Theatre Comique: Mme. Schneider's Burlesque company and Louise Pomeroy's Folly troupe will hold the boards this week. It is a strong comb. Departures, 20th: Lillie DeLange, Detroit; J. H. Graham and Jennie Ward, Meadville; the LaRue Family (three) and Fletcher and Lynch, to Philadelphia; the Clipper Quartette, Cleveland.

Academy: Mlle. Fachion's Folly co. reengaged for this week. New faces: Warren and Gibbons, plantation sketches; Alice Gilmore, song-and-dance; Daisy Werwood, serio-comic.

Items: A variety theatre has been opened at Meadville, Pa.—The show that started from here with the triple-headed name has dissolved.—Kelley & Healey's comb. played at Jamestown last week, while Leon & Dunn's troupe of blondes has made a holiday halt at Meadville.

WILKESBARRE.

Den Thompson 18th, to a large house. Booked: 31st, Kiralfy's Black Crook; Jan. 3, Richmond and Von Boyle; 7th, Kate Claxton; 17th, John T. Raymond; 12th, Watson, Ellis & Kernell Bros'. Star troupe. Items: Leon H. Lemphert, scene painter, after a stay of about nine weeks, has finished his labors. He has painted twenty entirely new scenes, which, with the old that have been reburnished, puts Music Hall on a first-class footing as regards scenery. Manager White deserves great praise for his endeavors to make his house first-class in every respect.

ERIE.

Grand Opera House: F. S. Chantrau and co., in Kit, 15th, to fair business, followed, 16th, by Henrietta Chanfrau, in Parted, to small house. Mrs. Candee's Juvenile Pinafore co. came 18th, and gave matinee and evening performance, and succeeded in drawing large houses. This week we are to have the Richmond and Von Boyle Comedy co., in Our Candidate, 22d and 23d; Rial and Draper's Uncle Tom 24th and 25th and Christmas matinee, and Lawrence Barrett 29th.

READING.

Academy: 15th, Den Thompson gave Joshua Whitcomb to fair house. 16th, Pat Rooney's Variety co., to fair business. Booked: 23d, Robson and Crane, in Comedy of Errors. Manager Mishler will play Kiralfy's Black Crook co. over his circuit, bringing it here 19th: Scranton, 30th; Wilkesbarre, 31st; Pottsville, Jan 1; Lancaster, 2d; Harrisburg, 3d. Opera House: Zanfretta Pantomime and Specialty co. Christmas night.

POTTSVILLE.

Academy: 13th, Denman Thompson and a good supporting co. played Joshua Whitcomb. As a piece of character acting Mr. Thompson's Uncle Joshua is, without doubt, one of the most artistic efforts of the age. 17th, Pat Rooney and his New York comb. fair house. The Alice Oates Comic O[pera] co. 23d.

EASTON

The only event of the week was Den Thompson and troupe in Joshua Whitco[mb] 16th. They played to a large and appreciative house. The title role was super[b] sustained, and the minor characters [were] smoothly played by the co. Coming [to] Rooney's comb. Christmas Day.

WILLIAMSPORT.

Academy: 19th, Den Thompson and co[.] to a large and highly delighted audience. 20th, Smith, Waldron, Morton & Martin's Big Four Minstrels to a good-sized and [appre]ence.

DANVILLE.

Opera House: Big Four extensively billed for to-night (22d), with good prospects for a packed house. MIRROR correspondents speak well of them along their route, and that's what will do it. Our Opera House will change managers Jan. 1.

LANCASTER.

Pat Rooney's Variety co. drew well 15th. L. B. Robinson's Minstrels 22d. Rinehart's Variety co. 25th. Robson and Crane, 27th.

California.

SAN FRANCISCO.

Baldwin's Forget-Me-Not was withdrawn 13th, after a most successful run. It has justly met with favor from the public, and is the first really genuine dramatic success that has been scored this season. Courtship, by H. J. Byron, will be produced for the first time 14th. The New Baby, by Paul Merritt, a melodramatic farce adapted by George Fawcett Rowe, and made a failure in New York last Fall, is underlined as the Christmas week attraction.

The boards of the California Theatre have been occupied the past week with The Romance of a Poor Young Man, in which Frank Mayo did some quiet but effective acting as Manuel. The support was excellent. The Seven Sisters is in active preparation.

The Colville Burlesque troupe have pleased the patrons of the Bush Street with Robinson Crusoe. 14th, for the first time in this city, Piff-Paff; or, The Magic Gun. This will be followed by Blue-Beard, with Eme Rosean in the title role.

Thursday evening last Miss Lowenthal and Miss De Grout made their first appearance in Lucrezia Borgia at Baldwin's, meeting with fair success. There was another debut at Baldwin's the next evening (Friday), when a Miss Cameron played Julia, in The Hunchback. The lady is an amateur, and gave the usual evidence of inability to cope with so important a role.

SACRAMENTO.

John E. Owens is advertised to appear 24th, 25th and 26th, to be followed by the Patti Concert troupe Jan. 2.

Texas.

HOUSTON.

At Pillot's 12th and 13th, the Buffalo Bill comb. played to well-pleased houses. The first night's receipts were $700, while the second performance brought but $250, owing to extremely inclement weather. The rifle practice of William is something marvelous. 15th and 16th, the Frayne-Tiffany party gave Si Slocum; first night to house valued at $228 and second night to $190 house.

Nevada.

VIRGINIA CITY.

Piper's: There has been nothing on the boards for more than a month. The house has been turned into a place for magicians, foot races, female walkists, cock-fights and "such." Nothing good on the Coast obtainable. Theatre-goers are getting anxious. Carlotta Patti opens 28th for a short engagement.

Canada.

OTTAWA.

Mrs. C. C. Howard's Uncle Tom did a good business matinee of Saturday (13th) and Sunday of New York at night. Mr. and Mrs. George Case (Grace Egerton) open 21st, and give an Xmas matinee, also performing 26th and 27th. Jan. 5 and 6, C. L. Davis in Alvin Joslyn. Items: E. A. McDowell's Vaudeville co. is coming eastward again.—A fakir, calling himself Signor Bosco, has been "doing" the town. The savages injure the show business.

TORONTO.

Opera House: 18th, three nights, Uncle Tom's Cabin was presented by Mrs. Frank Lincoln's co., to large houses. Xmas week Humpty Dumpty will be presented by the Almayne Comedy co. Albert Hall: The Berger Family and Sol Smith Russell held forth Thursday, Friday and Saturday, the hall being packed on each occasion.

MONTREAL.

The past week has been dull in the way of amusements, both houses being closed. Next week, however, we are to be treated to opera at the Academy by the Standard Opera co., and the Japs are to occupy the boards at the Royal. If the Opera co. is as good as is claimed it will do well, but this is a mighty poor town for poor shows.

Nova Scotia.

HALIFAX.

Frank Roche took his benefit at the Academy 17th, in The Female Detective. As You Like It the night before, with Roche as Orlando, Bertha Welby as Rosalind and Mr. Craig as Jacques. The Marble Heart underlined. A grand Christmas pantomime is in preparation.

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Minnie Palmer's Boarding School proved funny enough to hold a large audience through its two long but lively acts, not a minute passing that had not its special delight either from Miss Palmer or her well selected company, each of whom has some special song or act to supplement the almost endless repertory of the party, vivacious, versatile little actress.—TRAVELLER.

All was pretty and fun on the stage, and songs, dances, light singing and taking gags were introduced in rapid succession, meanwhile the audience were kept in a fit of continuous laughter.—TRAVELLER.

There are two acts, the first of which serves to introduce the various characters to the audience and to each other. It gives, however, but a faint idea of the fun which "breaks loose" in the second act, although the songs and dances in the early division of the piece are the best.—JOURNAL.

Pretty Minnie Palmer has blossomed out into a star, with a combination of her own, and she is quite brilliant enough to be a comet if such things furnished in the theatrical firmament. She is petite, piquant, and leaves on one's mental palate that causes the mouth to water like a spoiled child for more, and [illegible] of this battery of charms, she is certainly entitled as much as others as can be awarded in any theatre wherever she plays. Either Boarding-School will be one of the most popular institutions for both young and old in the country.—GLOBE.

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